RA A20 C212b

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SUMMER 2013

6-21-13
Cleveland Museum
of Art Library

Y2CAN | LOVE & TERROR AT MOCA | CREATIVE FUSION | GEOMETRY OF TIGERS | FINDING HART CRANE | ARTFACE

Summer 2013

Cleveland Institute of Art

Summer Student Show

May 18–Aug 9, 2013
Reinberger Galleries
Gund Building and
Joseph McCullough Center

The Summer Student Show presents the best of this year's Bachelor of Fine Arts Thesis Exhibitions as well as a selection of work by CIA's sophomores and juniors.

cia.edu

CIA

"alone we can be amazing ...
but **together** we can fly."

We share their vision and support their efforts to provide a forum for galleries, artists, and art organizations. We give thanks to the CAN advertisers, their support will allow CAN to continue as a self-sufficient publication.

Consolidated Graphics Group

is proud to donate 100% of CAN Journal's printing for their first 4 publications!

1614 East 40th Street
Cleveland, OH 44107
216.881.9191 cgginc.com

consolidated MARKETING SOLUTIONS

consolidated TECHNOLOGIES GROUP

consolidated GRAPHICS GROUP

HUMAN RIGHTS CAMPAIGN

SPOTLIGHTING 20 YEARS OF ENGAGEMENT

EVERLASTING EQUALITY

SAVE THE DATE

Presented by The Partners Group
Ameriprise Private Wealth Advisory Practice

TWENTIETH ANNUAL

HRC Cleveland Gala & Auction
8.24.2013 Public Hall

Presented by The Partners Group
Ameriprise Private Wealth Advisory Practice

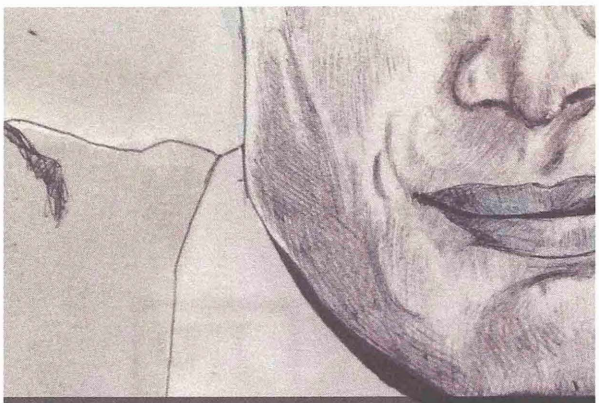
As we look back with pride at the last twenty years, we look forward with determination to the next twenty.

JOIN US FOR AN UNFORGETTABLE EVENING.

PURCHASE TICKETS:
HRC.org/Cleveland
800-494-TIXS(8497)

LOCAL SPONSORS

BENESCH Friedlander Coplan & Aronoff LLP Attorneys at Law
Best Benefits Club
CWRU Case Western Reserve University
Charter One | RBS Citizens
Cleveland Clinic
consolidated solutions
Executive Caterers
Forest City
GO advertising
KeyBank
Kings delicious
MetroHealth
Millcraft
Mills James Creative Media
N+S Nesbaum Schwartz
Skylight Financial Group
Squire Sanders
Thompson Hine
ulmer berne llp Attorneys
UNM Union National
Wells Fargo Advisors



Jason K. Milburn

JasonKMilburn.com JasonKMilburn

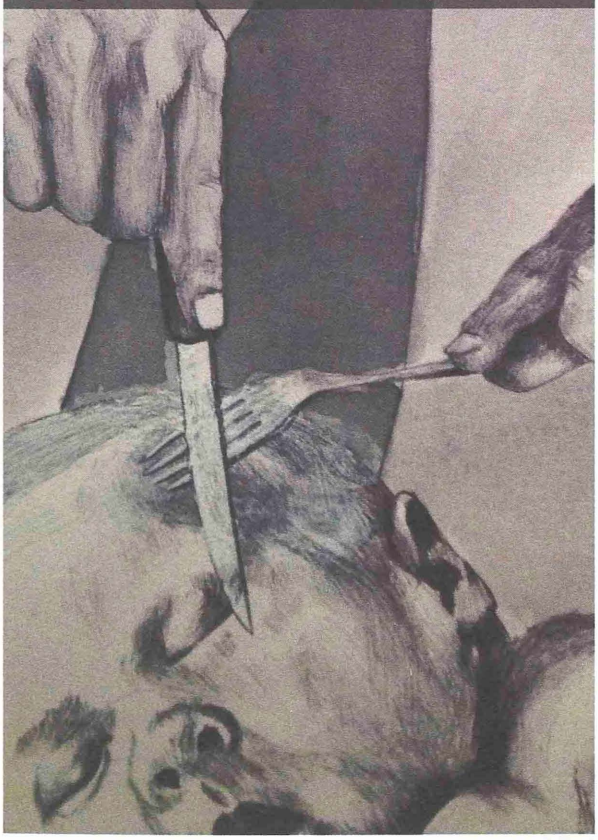
Jason's work is so dark and oddball in his acute observations around him. It's as if you are seeing through the eyes of the class underdog in middle school.

His mix mediations are as curious and quirky as a Wes Anderson film and really etch themselves into your memory bank.

- **Liz Maugans**
Co-founder of Zygote Press & Founder of CAN Journal

Request an exhibition/commissioned artwork:

Jason@JasonKMilburn.com (216) 282-5309



THANK YOU

As this issue of *CAN Journal* goes to press, the Collective Arts Network is evolving at a head-spinning pace. We're growing our member base. We're making a transition to a new fiscal agent. Planning is underway for our first major benefit party. All this means we've got more and more people to thank for helping us along the way.

First, a big thank you to the artists and art presenters of Northeast Ohio who launched the Collective Arts Network and continue to fuel this effort. Without them, none of this would exist.

Next, thanks to Liz Maugans, Bellamy Printz, and the Board and staff of Zygote Press for launching this effort and incubating it as our fiscal agent for the first year. It took a very special kind of art organization to not only understand the need for this collaborative communications tool, and the challenges our members face, but to hatch a plan and bring it to fruition. We look forward to their continuing spiritual guidance.

That brings us to an important transition and another thank-you—this time to Becca Britton, Michael Flemming, and St. Clair Superior Development Corporation for enthusiastically agreeing to serve as CAN's fiscal agent for this next stage of our evolution. The St. Clair Superior neighborhood is home to a multitude of artist studios, galleries, and other organizations, not to mention the live-work zoning district that helps artists take advantage of vacant industrial space here. But even the natural fit wouldn't matter if the organization weren't willing to try us on, and for that we thank them.

CAN's second year as a quarterly magazine comes with continuing support from Wally Lanci and our printer, Consolidated Graphics, and for that we simply cannot thank them enough. If you care about building community in the Cleveland art scene, you probably can't thank them enough either. But we encourage you to try.

In the same neighborhood, we also thank Alenka Banco and Convivium 33 for hosting Y2CAN and all of our benefit planning meetings. When you join us for the Y2CAN party at Convivium on Saturday, June 29, you should be sure to thank her, too.

Editor Michael Gill
Designer JoAnn Dickey
Sr. Account Executive Carlos E. Ramos

CAN Journal is a quarterly publication of the Collective Arts Network. The Collective Arts Network is a membership organization of artists, galleries, and art organizations working together. Collective Arts Network, c/o St. Clair-Superior Development Corporation, 4205 St. Clair Ave., Cleveland, Ohio 44103.

CONTACT
Membership & editorial: michael@canjournal.org
Advertising: carlos@canjournal.org

Ohio Arts Council

consolidated solutions
BRINGING BRANDS TO MARKET
TECHNOLOGY • PROMOTION • PRINT

The George Gund Foundation

Y2CAN

CAN Journal is fatter than ever as the Collective Arts Network begins its second year as a quarterly magazine. That means we're growing in every way: more members, more advertisers, more stories to tell. If you haven't yet heard that we're celebrating with a party June 29 at Convivium 33, consider this your invitation: We want you to party with us. You'll find more information in this issue, so keep reading.

CAN marks that first-year milestone with timely stories from Cleveland's artistic trenches. For example, we asked a handful of artists and galleries to tell us what went on in their studios and careers last year. We give you the scoop on the Cleveland Foundation's Creative Fusion program, which has artists from around the world in Cleveland for three-month residencies at Art House, Cleveland Public Theater, Ingenuity, the Rainey Institute, Young Audiences, and Zygote Press, continuing into early July. There's a review of Kate Gilmore's exhibit at MOCA Cleveland, plus Summer event previews, and a look at Kokoon Arts Gallery's Spirit and Matter exhibit.

Among those we're thrilled to have Cleveland Institute of Art president Grafton J. Nunes' expansive take on Cleveland and its art scene—especially because he sees what we see: artists and art organizations energizing the region, making our neighborhoods great places to live. He references Michelle Aldredge's viral Gwarlingo blog post, titled "The Cleveland art scene, be prepared to be surprised." "Looking through the CIA lens," Nunes writes, "I'm grateful for the opportunities that this new renaissance is bringing to Cleveland. I see this journal, and each of the members of the Collective Arts Network as part of that success."

We're honored to amplify his and all of the Cleveland art scene's voices.

To gauge CAN's impact on this scene would be difficult. Sure, we distribute 10,000 copies in almost 200 locations throughout Cuyahoga County and into Akron and Medina. And yes, those numbers are simple to grasp. But there's a deeper kind of impact here that has to do with providing a connective service to nearly fifty

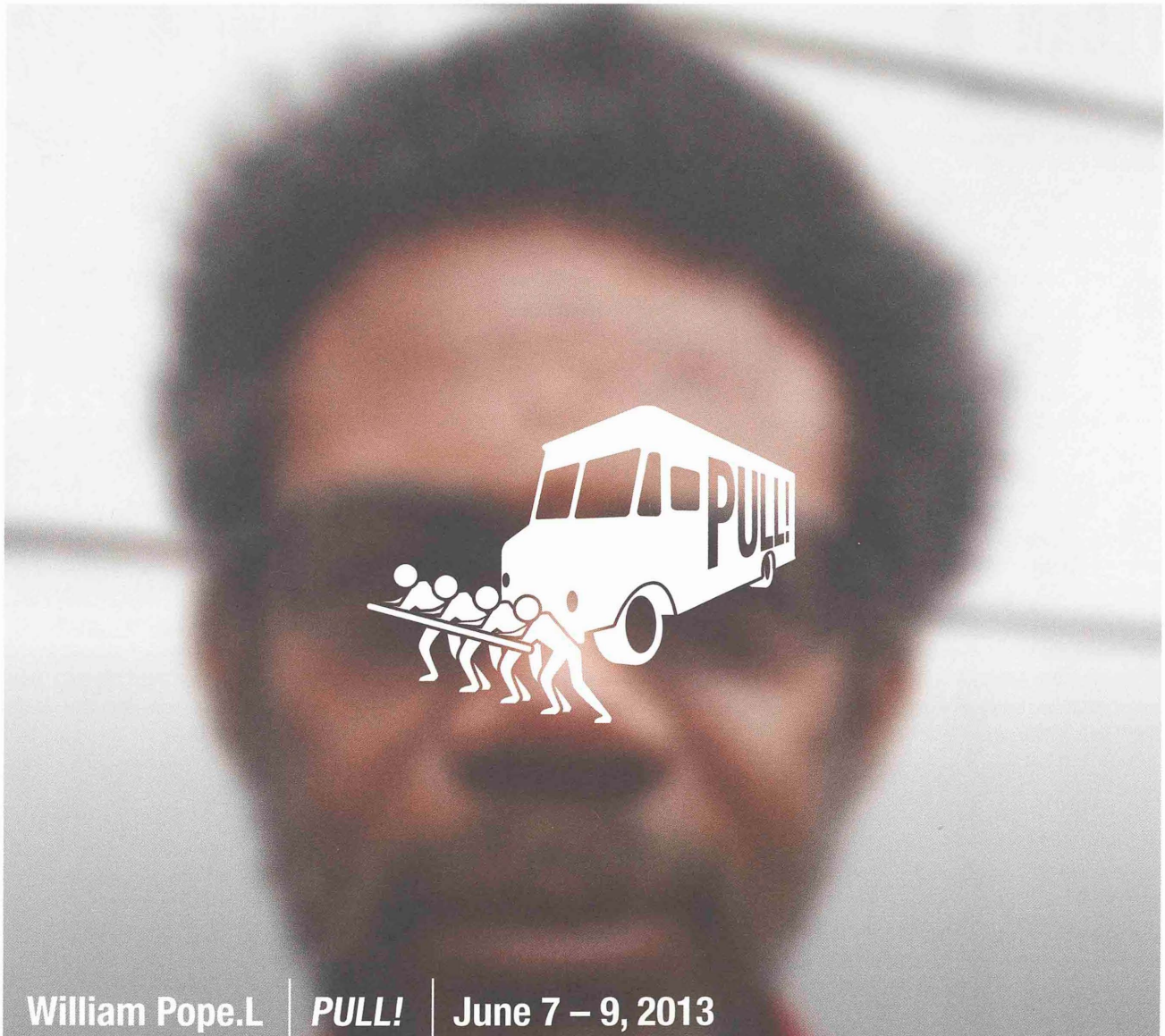
WE WANT YOU TO PARTY WITH US

Our stories resonate beyond the art scene, too. As the nation continues to argue over whether gay people should have the same marriage rights as others, professor of art history Henry Adams argues that Case Western Reserve University has kept Bill McVey's statue of Cleveland poet Hart Crane—who was gay—out of the way, if not in the closet by tucking the handsome bronze behind the Kelvin Smith library, with no path to lead there. Changing times, Adams argues, give the university a great occasion to place the statue more prominently.

Of course CAN's main event is the dozens of updates from member organizations telling their news. member organizations—giving them a coordinated voice to reach their constituents and build our community. We look forward to many more years of helping Cleveland artists and galleries spread their news.

Even before that, we look forward to seeing you Saturday, June 29, as the Y2CAN benefit launches *CAN Journal* into its second year. Enjoy the summer, and we'll see you then!

Michael Gill
Editor



William Pope.L | *PULL!* | June 7 – 9, 2013

Artist William Pope.L and SPACES want to know: What does work mean to you? During *Pull!*, a durational, citywide performance, hundreds of Clevelanders will manually pull an 8-ton truck across the city for two days straight. As part of this huge feat of shared labor, over 1,000 collected images from Clevelanders will be projected on the rear of the truck as it is pulled from North Collinwood to Ohio City, powered by the people of Cleveland. *Pull!* is a show of strength that can only happen if thousands of people—including you—literally pull together. Are you in?

Sign up to Pull!
http://bit.ly/pullsignup

Follow the truck's progress on Twitter:
@spacesgallery and #pullcleveland

***Pull!* Launch Party**
Friday, June 7, 7:00 - 9:00 p.m.
Location: Beachland Ballroom
15711 Waterloo Road

***Pull!* Joins Parade the Circle**
Saturday, June 8, 12:00 – 3:00 p.m.
Location: Wade Oval
10820 East Boulevard

***Pull!* End Party**
Sunday, June 9, 7:00 – 9:00 p.m.
Location: Market Square Park
West 25th Street & Lorain Avenue

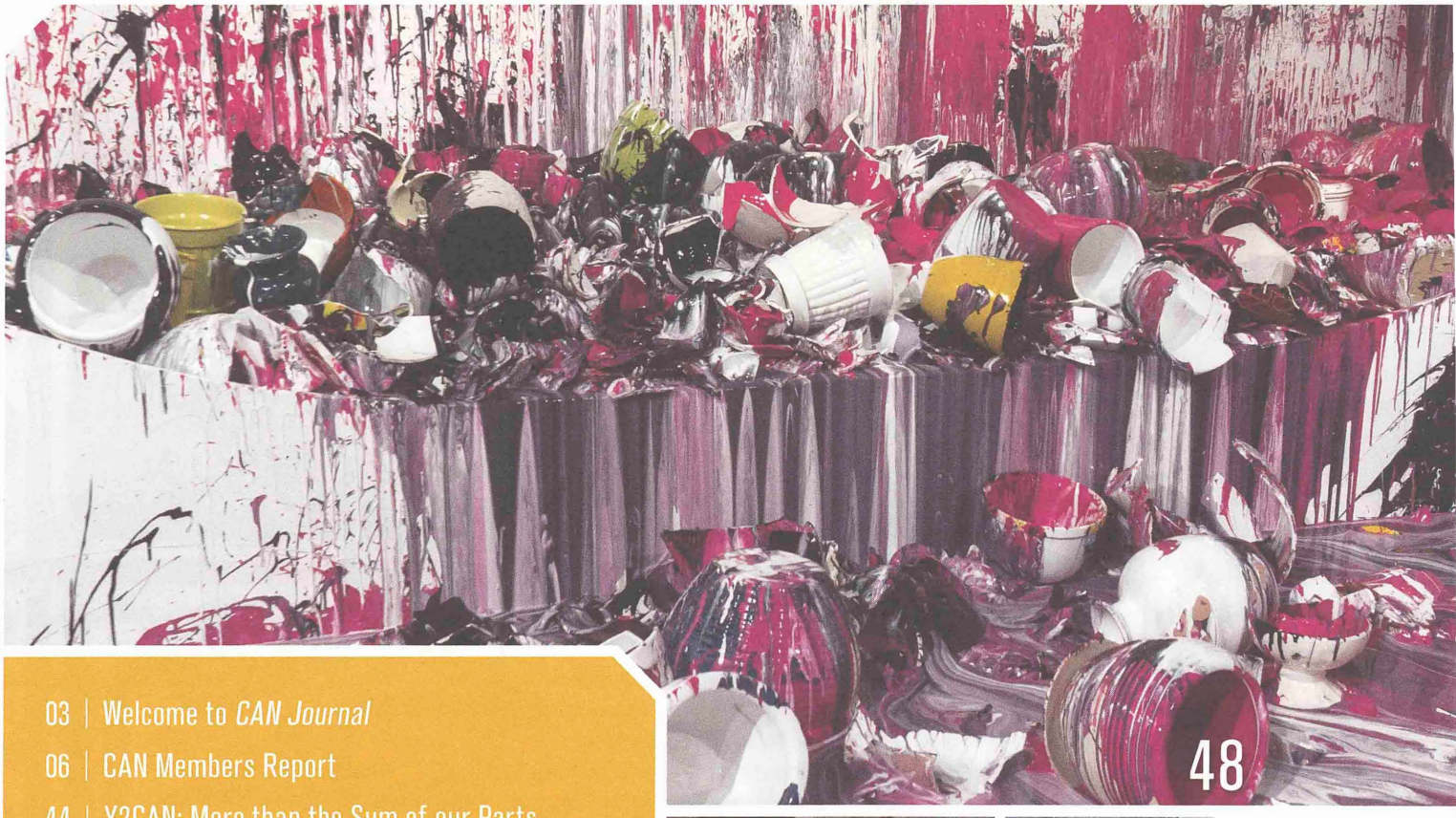
SPACES
2220 Superior Viaduct
Cleveland, OH 44113
216.621.2314
www.SPACESgallery.org

Sponsored in part by:
TheJoyceAwards2012 FORM NEIGHBORHOOD CONNECTIONS
The George Gund Foundation The John P. Murphy Foundation

ART IN NORTHEAST OHIO | SUMMER 2013

CAN journal

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



03 | Welcome to *CAN Journal*

06 | CAN Members Report

44 | Y2CAN: More than the Sum of our Parts *by Michael Gill*

48 | Kate Gilmore at MOCA *by Lyz Bly*

50 | Creative Fusion *by John C. Bruening*

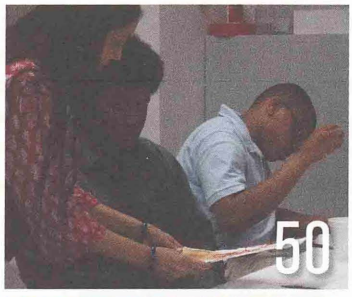
52 | The Geometry of Tigers *by Douglas Max Utter*

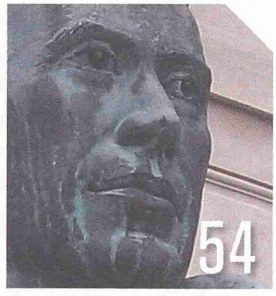
54 | Finding Hart Crane *by Henry Adams*

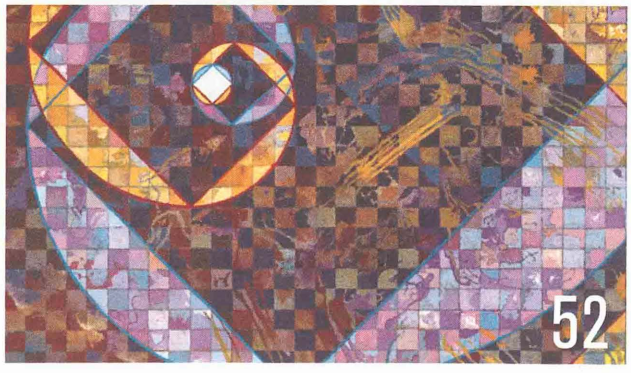
58 | Events

61 | ArtFace: Grafton J. Nunes *Photo by Herbert Ascherman Jr.*

62 | Members of the Collective Arts Network







COVER IMAGE: *Glider*, 2013, by Dana Oldfather, oil, acrylic, spray paint, marker on linen 30" x 30".

BAYarts: All Dressed Up

by Denise Stewart

CHLOE STITES

The dress says it all, at BAYarts.

The Dress Says It All

July 5 - 31

Curated by Denise Stewart

Sullivan Family Gallery

A woman's dress is an extension of herself: another skin. *The Dress Says It All* is a celebration of women artists, individually responding to the "dress" in form and words. The exhibit originated with the theme of the LBD—the Little Black Dress, that must-have staple in most women's wardrobes. That idea grew into a much more interesting prospect when author Erin McKean's book, *The Secret Lives of Dresses,* came to our attention. In McKean's novel, dresses speak of their own experiences. This led me to consider having artists write a "story" from the voice of their dress, rather than the traditional artist statement.

The exhibit's range of technique and approach is as varied as the fabrics and styles available in a department store, thrift shop, or the back of our closets: paintings, prints, textile, sculpture, photography and film: each piece with its own unique story. Contributing Artists are Fran Belkin, Christi Birchfield, Liz Maugans, Sarah Curry, Jessica Pinsky, Marilyn Dolence, Judy Takacs Pendergast, Christi Gray, Arabella Proffer, Leslie Edwards Humez, Chloe Stites, Margaret Kimura, Anna Wallace, Sally Matia, and Rebecca Wilhelm.

The Apron Covers It

July 5 – 31

Dianne Boldman Gallery

10 women artists create their interpretation of the apron. Artists: Moira Beale, Julie Cikra, Mary Deutschman, Sarah Graca, Kate Oulton, Diane Padrutt, Erin Schechtman, Mary Ann Sedivy, Andrea Serafino, Erin Stack.

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
440.871.6543
bayarts.net

Summer Hours
Mon–Sat 9–5
Sunday noon–5

SUMMER 2013 EXHIBITS

THE DRESS SAYS IT ALL | JULY 5–31

OPENING RECEPTION 7–9PM WITH MUSIC BY FREE ADVICE, IN THE SULLIVAN FAMILY GALLERY

THE APRON COVERS IT | JULY 5–31

DIANE BOLDMAN GALLERY

BAYARTS PNC SUMMER CONCERT SERIES*

JUNE 7	CHRIS ALLEN
JUNE 23	AUSTIN "WALKIN CANE"
JULY 5	FREE ADVICE
JULY 14	WALLACE COLEMAN
JULY 28	UP & COMERS
AUGUST 9	BURNING RIVER RAMBLERS
AUGUST 11	TBA
AUGUST 18	HEBGBZ

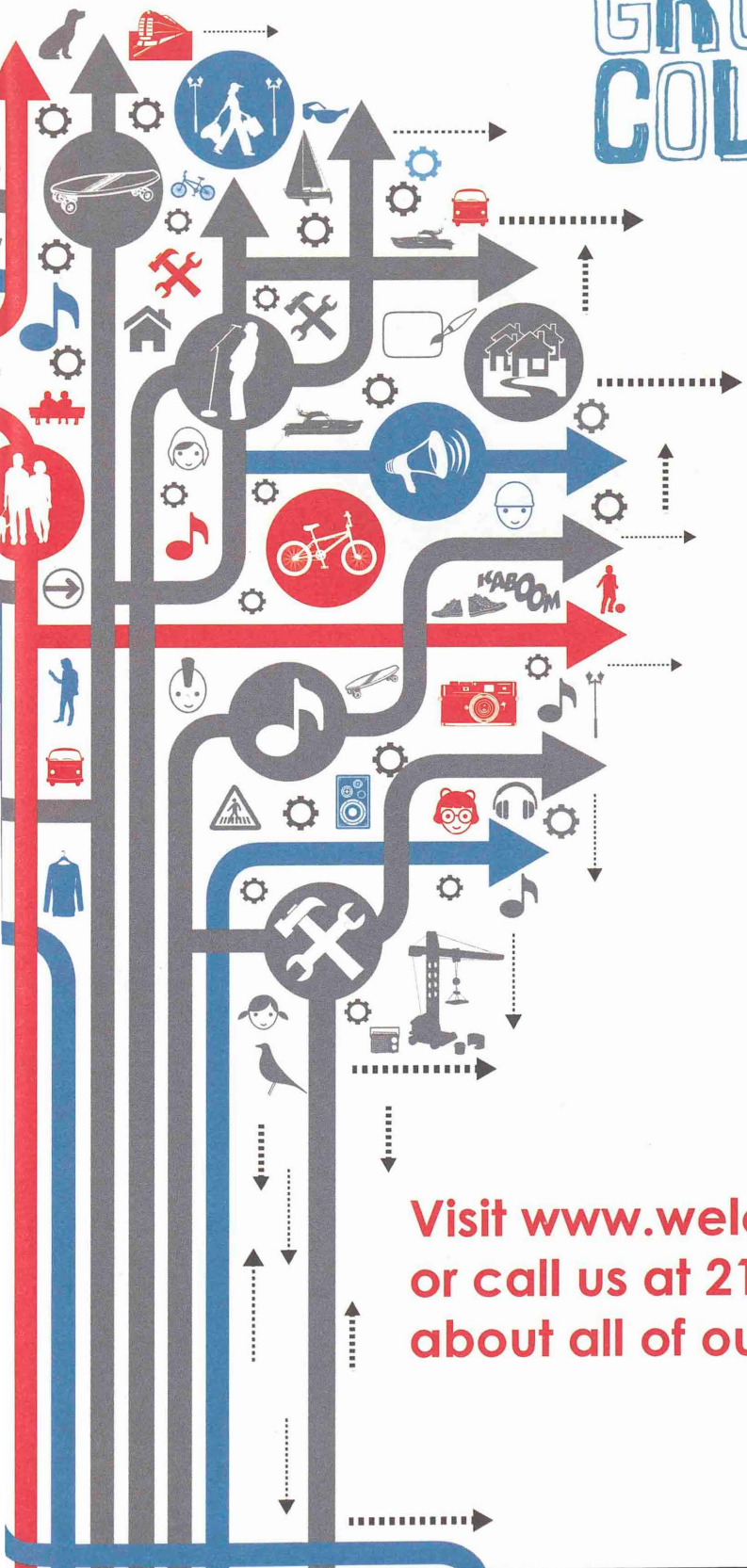
*all concerts are 7–9PM. Free Open Mike Nights

ART & MUSIC FESTIVAL

JUNE 15TH 10–4

Affordable art, great food
On stage: Umojah Nation
Free admission & parking

THERE'S SOMETHING NEW GROWING IN COLLINWOOD ...



We're century-old cottages, lakefront beaches and a bustling arts district. We're where old-school polka is just down the street from new-school indie rock. We're grit. We're natural beauty. We're the epicenter of Rust Belt chic.

And we're the new home of choice for creatives. Find out how our $1.1 million in grants, loans and other artist support programs can help make your dream a reality, with artist homeownership opportunities starting at just $6,500.

Visit www.welcometocollinwood.com or call us at 216.481.7660 to learn more about all of our artist services.

Community-Minded, Creative, Authentic Collinwood

by Seth Beattie

Artists-in-Residence grantee Omid Tavakoli shares plans for his Waterloo Sculpture Garden with New York-based artist Esther Robinson.

Visitors enjoy an exhibit at Space:ROCK, one of the newest additions to North Shore Collinwood's growing arts community.

IMAGES COURTESY OF NORTHEAST SHORES

SOMETHING transformational is happening on Cleveland's Waterloo Road.

Over the next year, $5.5 million will be invested to make the streetscape more vibrant and pedestrian-friendly. Investments in a new recreation center, three lakefront parks and restaurateur Alan Glazen's plan to open multiple restaurants in 2013 make it clear that North Shore Collinwood's moment of rebirth has officially arrived.

Many neighborhood stakeholders credit the rebirth to the energy and perseverance of the artist community, led by groups like the Beachland Ballroom, Arts Collinwood and Music Saves who breathed life into the half-vacant Waterloo Road.

Just 12 years after the Beachland's opening, the street sits almost entirely occupied, with galleries and record shops supplementing the authentic and enduring artistic voice in the community. It is a neighborhood that once launched the entire American polka tradition, and more recently the careers of contemporary bands like the Black Keys and the White Stripes.

Lately the creative community has become even more prominent in the neighborhood's revival. Through Artists In Residence and Collinwood Rising, the Community Partnership for Arts and Culture and Northeast Shores are investing over $1.1 million in the neighborhood's artist community. Together, the programs are arming artists with grants to carry out neighborhood projects, loans for creative space development and opportunities for space ownership – for as little as $6,500.

These programs are having a clear impact on the already-thriving arts district, as youth music workshops, sculpture gardens and murals take root. Once-vacant storefronts and houses are finding new life with artist owners. As word spreads, potential artists are coming not only from greater Cleveland but increasingly from places like Chicago, Portland and Peoria.

Poet, writer and Louisiana transplant Ellen Marshall was initially attracted to the neighborhood by the offerings of Artists in Residence and Collinwood Rising.

"I said even if I don't take advantage of it," explains Ellen, "I want to be in the area."

It wasn't just the loans and grants that drew her in, however … It was the community itself.

"It just felt like home for me … older trees, settled couples … I would feel comfortable walking down the street any time of the day."

As more and more artists find a new home through these two programs, the result has not only been new property owners but a strengthening of the community fabric itself. The socially conscious energy of North Shore Collinwood artists is in the neighborhood's DNA, deeply reinforced through the values of established arts groups.

Combined, that energy and the investment in artists are reinforcing what long-term residents already know: Cleveland neighborhoods like North Shore Collinwood are places of community-mindedness, creativity, and above all, authenticity.

For more information about Artists in Residence and Collinwood Rising, visit www.welcometocollinwood.com, or call Northeast Shores at 216.481.7660.

Northeast Shores
317 E 156th Street
Cleveland, Ohio 44110
216.481.7660

Zōēt'ik: of or pertaining to life. [Gr. zōē, life]

by Amy Callahan

COURTESY OF WATERLOO ARTS

Argentine muralist Ever, painting in Collinwood.

WATERLOO ARTS' latest program, Zoetic Walls is a street art project in which artists from around the world will enliven public spaces in Cleveland with new murals.

The first paintings are concentrated in the Waterloo Arts and Entertainment District, in order to create a visual impact and further define our district as an 'art-space'. We are thrilled to be partnering with, Nick Marzullo and Seth Mooney of Pawn Works on the project. Both are Cleveland natives who met up again down the road in Chicago.

Pawn Works, as a collective, began in 2006 as a way to showcase familiar artists. They were formerly a brick and mortar gallery out of a storefront in Chicago, Illinois, showcasing graffiti-style artworks—a street art focus in a gallery setting. With the addition of Seth Mooney, in 2010, Pawn Works began to tap into the global network of artists who are generally known for using their work as a form of social practice.

The two have gone from fan to peer with many of the leaders of this new contemporary art movement and have since taken a much more community based approach to their artistic endeavors. We hope that more conversation about public art will surface around the project. The murals started in April and will continue until we run out of room or funds. For, more details check out Zoetic Walls Cleveland on Facebook.

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
216.692.9500
artscollinwood.org

COMIC ART CURATED BY ANGELA OSTER | JULY 5–27

MICHELLE MURPHY SOLO EXHIBIT | AUGUST 2–31

CPAC WORKFORCE FELLOW | SEPTEMBER 6–28

MOCA
MUSEUM OF CONTEMPORARY ART
CLEVELAND

SUMMER 2013

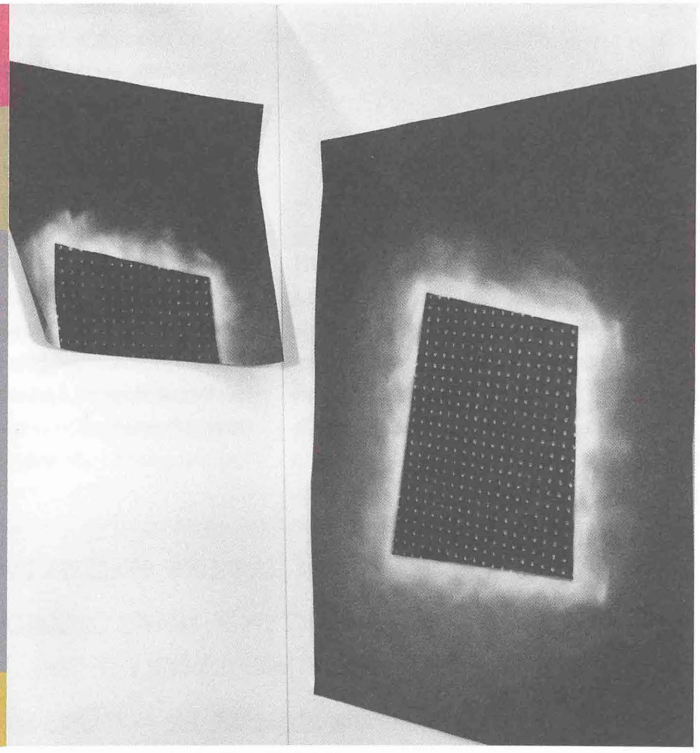
ART IS NOW

REALIZATION IS BETTER THAN ANTICIPATION
JUN 28—OCT 6, 2013

FEATURING KEVIN BEASLEY, JERRY BIRCHFIELD, JULIA CHRISTENSEN, JACOB CIOCCI, LENKA CLAYTON, HILARY HARNISCHFEGER, FRANK HEWITT, LEZA MCVEY, SCOTT OLSON, MICHAEL E. SMITH, REV. ALBERT WAGNER, + LAUREN YEAGER

OPENING NIGHT
FRIDAY, JUN 28 / 7-10pm / Free + Open to All

11400 Euclid Avenue, Cleveland, Ohio
www.MOCAcleveland.org

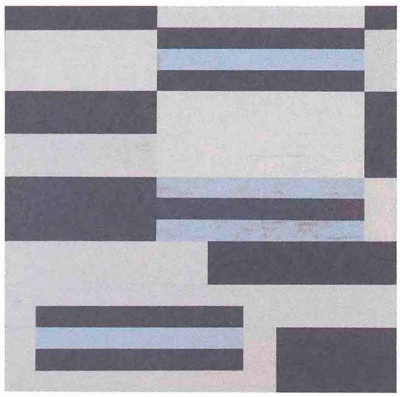


Jerry Birchfield, *Untitled*, 2012, inkjet print, 32 x 40 inches. Courtesy of the artist.

George Schroeder, Valerie Grossman, and Rita Montlak at 1point618 Gallery

by DJ Hellerman

COURTESY OF THE ARTIST



George Schroeder, *Untitled (March)*, 2012, acrylic on linen.

George Schroeder

Of Scenes

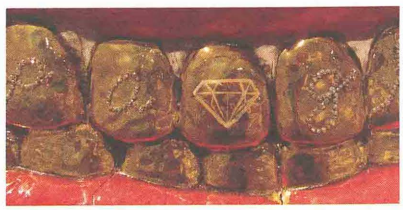
1point618 Gallery is proud to present works of George Schroeder in *Of Scenes*. The exhibition brings together a series of non-objective paintings—which investigate materiality, shape, color, form and line--with a series of playful collage works on paper. Schroeder talks about the paintings and the collage pieces as, "what seems to be the work of two different people."

Becoming more bold in his painting process, Schroeder writes, "My recent paintings are improvised, to some degree, over a scaffold of vertical and horizontal lines. I put something down and respond to it, trying one thing and another until I sense where the painting wants to go. Then I continue until I get it there. I rarely use a brush, instead I lay on the paint with drywall knives or cardboard squeegees. Working this way creates a surface that is simultaneously tough and tender, and gives emphasis to the surface in a way that I find satisfying."

George Schroeder, *Untitled (Art Case)*, 2010, collage on paper.

Schroeder's interest in collage was initially derived from his love of pure design and by his deliberate eschewing of storyline. Each of Schroeder's collages is an amalgam of cut, torn, layered, locked, flipped, and refocused fragments that reveal and conceal a host of tales. He writes, "Collage is painting by other means. Even though the collages may carry fragments of evocative imagery, they aren't intended to tell stories or make a point. Making them, I am concerned mostly with such issues as balance, rhythm, line, surface and space. I provide the picture; you supply the story."

COURTESY OF THE ARTIST



Valerie Grossman, *Supa Glam* (detail), 2012, Earthenware, terra sigilatta, glaze, gold luster, vintage salvaged rhinestones, acrylic, wood.

Project Space: Valerie Grossman

Personal Indulgence

Rita Montlack

The Incredible Brightness of Seeing

Networking usually involves connections among people, but in this body of work the connections manifest themselves between places and things. Since our visual culture constantly bombards us with images, it is a

Rita Montlack, *Happy Go Nooky*, 2013, digital print.

distinct challenge to create combinations of things heretofore unrelated. In such reincarnations, new worlds of wonder may materialize as the element of surprise is ever present. Interconnectedness at times may be based on formal concerns, while at other times similar themes or small details might unite the work. Hopefully these tapestries, woven of strange combinations and altered photographs, will provoke a new way of seeing and looking.

1point618 Gallery
6421 Detroit Avenue
Cleveland, Ohio 44102
216.281.1618
1point618gallery.com

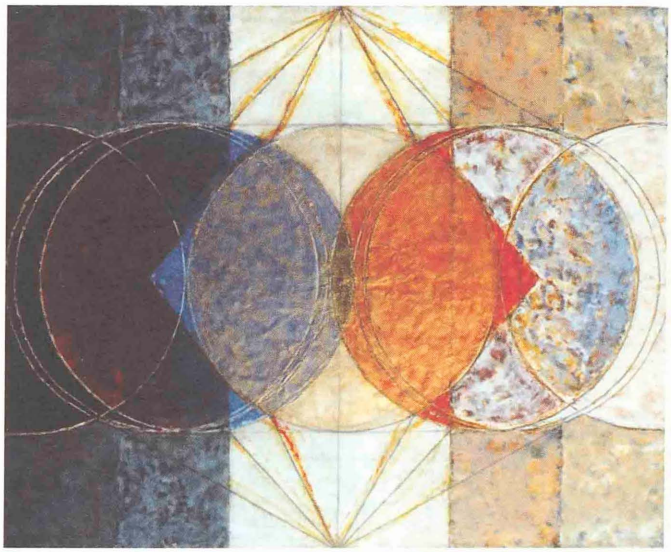
GEORGE SCHROEDER, OF SCENES | OPENING RECEPTION: JUNE 21, 7–10PM

PROJECT SPACE: VALERIE GROSSMAN, PERSONAL INDULGENCE
OPENING RECEPTION: JUNE 21, 7–10PM

RITA MONTLACK, THE INCREDIBLE BRIGHTNESS OF SEEING | OPENING RECEPTION: AUGUST 23, 7–10PM

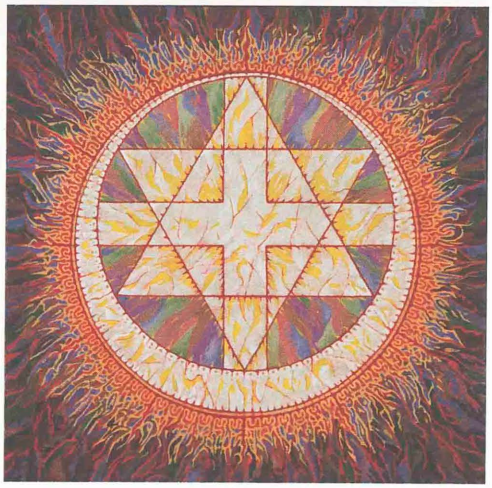
Spirit & Matter at Kokoon Arts Gallery

by William G. Scheele



ALL IMAGES COURTESY OF THE ARTISTS

Above: *Intersection*, encaustic by Susan Squires. Above right: *Dichotomy*, by Charles Herndon. Below right: *Prayer for Peace*, by Charles Gilchrist.



SPIRIT & MATTER presents work that embodies the primal essence of artistic creation, the alchemy of creating art. The ethereal, creative Spirit conjures and crystallizes an artwork into the physical realm of *Matter* through the medium of the Artist. The exhibition focuses on several accomplished regional artists working in mixed media, painting, ceramics and stone sculpture to bring the invisible spirit into the visible world.

As Jean Arp says, "The starting point for my work is from the inexplicable, from the divine."

Susan Squires uses an ancient technique called encaustic painting, building an intriguingly complex image with found objects, pigments and wax. The final works have a beautiful translucent glow with perceptible depth and a sense of mystery.

Charles Gilchrist has been working for decades to incorporate sacred geometry as the primary design element in his paintings, prints and mixed media works.

His interest in meditation and mandalas has evolved into complex imagery that combines linear design, color and texture into strikingly beautiful pieces.

Chuck Herndon's eye for the raw materials created through various geologic processes of our Earth enables him to transform the stone into an even more beautiful and sensual *objet d'art.* Soft stone appears folded and twisted, while the harder rock pieces are polished and rough, enhancing the beauty of its constituent elements.

Andrea LeBlond's new ceramic work has evolved into pieces echoing metaphysical and basic organic elements. Utilizing a large bowl format, she highlights the pieces with subtle coloration, texture and glazes.

Other artists include Clarence Carter, Ernie Horvath, Greg Little & Evie Zimmer.

The Cabinets of Curiosities have become a permanent attraction in the gallery, with an assortment of natural and man-made objects from different places and times, as an homage to the Art of Collecting All Things of Interest!

Michael Nekic's Altered City digital images of Cleveland and other Rust Belt Cities will be presented at this year's Ingenuity Festival in September.

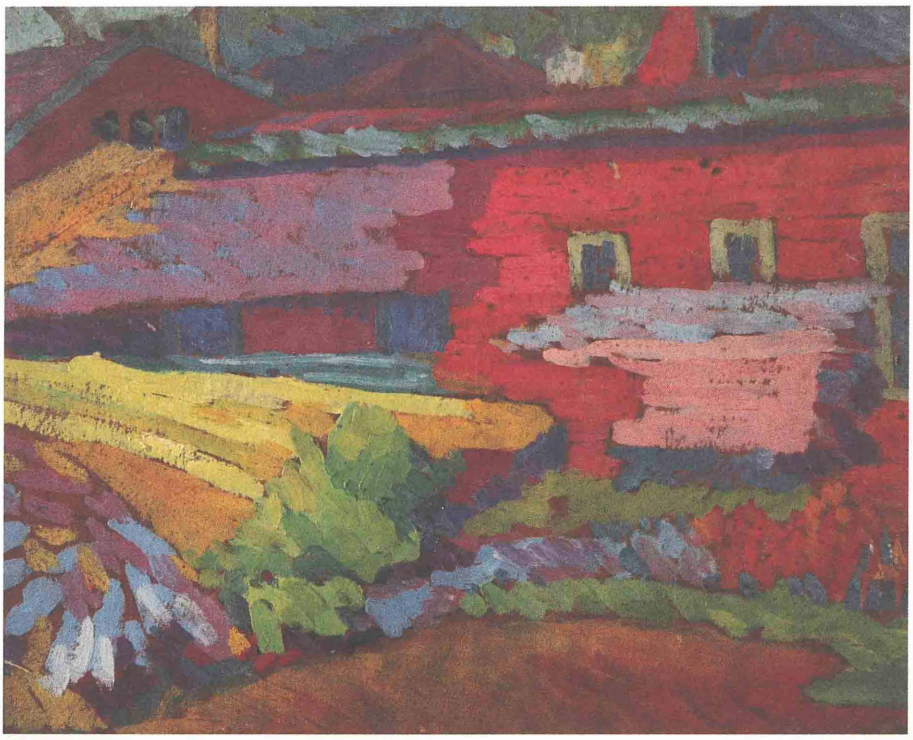
Kokoon Arts Gallery
1305 West 80th St., 2nd Floor
Cleveland, Ohio 44102
216.832.8212
kokoonarts.com

SPIRIT & MATTER
MAY 17–SEPTEMBER 14

Pioneering Modernism: Post Impressionism in Cleveland, 1908-1913

by Henry Adams, Ph.D., Professor of American Art, Case Western Reserve University

COURTESY OF CORCORAN FINE ARTS, LTD.



Clara Deike, *Fauvist Landscape*, c. 1913, Oil on board.

In the modern art movement . . .Cleveland was one of the first American cities to answer the new call, and the group that first saw the light was numerous and able.

–Louis Rorimer

THIS EXHIBITION examines an art historical process that has never been closely considered: the moment when modern art first blossomed in Cleveland, in the years from about 1910 to 1913. Because it focuses on these early years, it omits some of the Cleveland figures who are better known such as Charles Burchfield, Viktor Schreckengost, and Margaret Bourke-White. And it also includes a number of notable figures who are not always associated with Cleveland because they moved on and pursued most of their career in other places: figures such as William Zorach and Hugo Robus.

Cleveland Artists Foundation

17801 Detroit Avenue
Lakewood, Ohio 44107
216.227.9507
clevelandartists.org

PIONEERING MODERNISM: POST IMPRESSIONISM IN CLEVELAND 1908-1913

Henry Adams and Larry Waldman, Guest Curators

MAY 24, 2013–JULY 27, 2013

Cleveland was one of the very first American cities to host a group of artists who worked in ultramodern styles such as Fauvism and Cubism. Indeed, even before the famous New York Armory Show of 1913, it had a group of artists who had taken up the cause of ultramodern art.

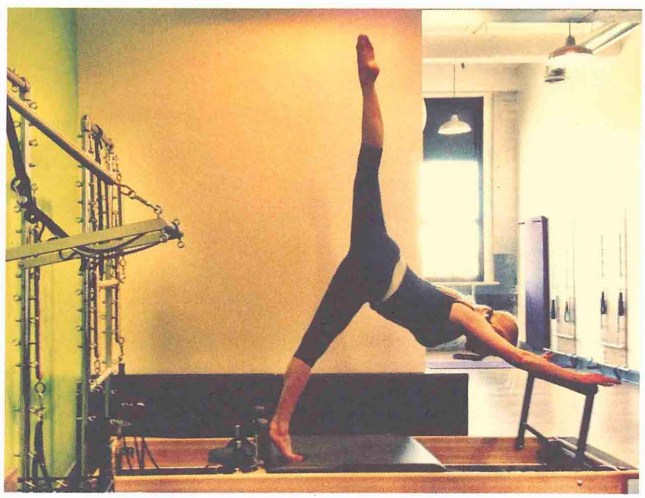
In the last decades of the 19th-century, America experienced tremendous industrial growth. Cleveland's growth during this period paralleled that of the rest of the country, but with notable exceptions. It was unique among other American cities, unlike neighboring Pittsburgh and Detroit, in that economic prominence was not tied to one industry such as steel or automobiles. Further, and unlike Boston and Chicago, no one ethnic group rose to prominence such as the Irish or Poles.

Instead Cleveland developed a strong, diversified economy including everything from the manufacture of metals, chemicals, and electrical machines, clothing, and automobiles, manufactured by a population comprising almost equal numbers of Italians, Hungarians, Germans, Irish, Poles, Czechs, Jews, and Slavs. It saw its population explode from 380,000 to over 900,000 in just 30 years and its per capita wealth increased so dramatically that its main street came to be known as Millionaire's Row. In this boiling caldron that was Cleveland at the start of the 20th-century, a distinctive Modernist movement emerged. A community of young men and women came together, "comrades in art," living and working within a few miles of each other on the east bank of the Cuyahoga River. Many of the artists came to work in the city's commercial lithography industries; others came to study at the Cleveland School of Art. In the neighborhoods that surrounded the plants and factories that offered them a livelihood, they took up the torch of Modernism.

Art, Mind & Body at the Screw Factory

by Gina DeSantis

COURTESY OF ALYSSA LEE WILMOT



Alyssa Lee Wilmot, owner of The Movement Factory.

FOUR CLASSROOM spaces have joined the mix at the Screw Factory. The focuses are diverse, from fine craft to mind and body. Each instructor brings years of knowledge and teaching experience to the fold.

Alyssa Lee Wilmot has formed the Movement Factory, a community studio that combines fitness, dance, and Pilates with art, and is accessible to a variety of lifestyles, ages, and skill levels in an aesthetically pleasing space that reflects contemporary designs and trends.

Terra Verde Handmade and Burning River Candle Company opened this spring and will offer soap and candle making classes. They will be offering workshops in conjunction with Gina DeSantis Ceramics and her new classroom and community clay studio on floor 3.

Lastly, Eva Sherman of Grand River Bead Studio has moved from Rocky River and will be offering a variety of jewelry making workshops. Eva's jewelry designs have been featured in Stringing Magazine, Step By Step Wire and Bead Trends.

The resounding theme of each studio is to encourage awareness, understanding and the appreciation of the mind and body while creating a sense of community in the building. Whether you want to calm your mind through handling clay or taking a dance class, the Screw Factory is proving that the arts, mind and body are a happily married union.

Visit www.screwfactoryartists.com for more information.

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

Find Inspiration.
ENJOY A WIDE VARIETY OF JEWELRY AND METALWORKING CLASSES.
OUR BOUTIQUE GALLERY OFFERS UNIQUE HANDCRAFTED JEWELRY FROM SELECT LOCAL ARTISTS
flux metal arts
Studio ◆ Jewelry ◆ Classes
8827 Mentor Ave. | Mentor, OH 44060 | 440 205 1770
www.fluxmetalarts.com

The Morgan: Your Papermaking, Book Arts, and Print Fix

by Lauren Sammon

COURTESY OF SHARON SHARP

Depth Perception: Mapmaking Legacies at Mammoth Cave, by SharonvSharp, featured in *500 Handmade Books, Volume II.*

THE MORGAN CONSERVATORY is the Cleveland spot where you can get your papermaking, book arts, and print fix. This year's schedule is the best-ever, offering top caliber local and national instructors teaching a wide variety of art forms. Our workshops are designed to educate and inspire novice and professional artists alike.

We have some exciting changes in store for 2013. By popular request, we are offering our first-ever four day workshop, "Your Ideas, Your Paper, Your Books," beginning Thursday, June 13. It combines the unmatched talent of Deborah Howe (Collections Conservator, Dartmouth College Library) and Amanda Degener (Co-Proprietor, Cave Paper in Minneapolis), to teach hand papermaking, dyeing, and bookbinding.

Another can't miss workshop is "Big Ass Papermaking Part II," August 9-11, taught by renowned Iowa-based artist Julie McLaughlin. In this hands-on, feet-in workshop, students will work in teams to pull sheets of 6'X9' Kozo paper that's even strong enough to sew.

For book enthusiasts, we have a wide variety of workshops to choose from. Cris Takacs, owner of Books Bound & Repaired is teaching "Paring Leather for Books" the weekend of August 10, in which students will make custom-designed leather book covers and decorative elements. September 14-15, Sharon Sharp will teach "Exploring Every Angle: Complex Effects with Simple Book Forms." Students will make a minimum of six books based on her samples. One of the books she is demonstrating was recently selected by juror Julie Chen for the second volume of *500 Handmade Books,* set for release around the time of her workshop.

Our remaining print workshops are taught by hometown favorites. Oberlin professor Claudio Orso teaches "Carving A New Groove" September 7-8. Students will come with ideas that are ready to be transformed into woodcuts, wax plates and collographs. The season concludes the weekend of September 14 with Michael Gill, editor and publisher of *CAN Journal* teaching "GANG UP: So many pages, so little time," a workshop where students will make their very own chapbook using our Vandercook letterpresses.

Our full schedule of workshops, course description and instructor biographies can be found on our new website. Class space is limited and early registration is recommended.

Membership Program

We are pleased to introduce our membership program. By becoming a member, you are showing your commitment to helping us achieve our mission, to preserve and promote the art of papermaking, print, and book arts. Your contributions support our educational programming, gallery exhibitions, outreach efforts, and improve our grounds and facilities. In return, you will be recognized in numerous ways including invitations to exclusive events, discounts on store purchases and studio access, and advance registration for our workshops.

The Morgan Art of Papermaking Conservatory and Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
program@morganconservatory.org
216.361.9255
morganconservatory.org

CIRCLE WORKS: SELECTED WORKS BY AMANDA DEGENER, BRIDGET O'MALLEY, JAMES KLIENER, & FRIENDS

JUNE 14–JULY 27 | OPENING RECEPTION 7–9PM JUNE 14 | MEMBERS-ONLY ARTIST TALK: TBA

NORTH COAST-MORGAN CONSERVATORY REGIONAL JURIED EXHIBITION

AUGUST 9–SEPTEMBER 14 | OPENING RECEPTION 7–9PM AUGUST 9

6TH ANNUAL OPEN HOUSE & SILENT AUCTION

6–10PM OCTOBER 5

JOINT EXHIBITION: MONUMENTAL IDEAS IN MINIATURE BOOKS III WITH ART BOOKS CLEVELAND'S ABECEDARIA

OCTOBER 11–NOVEMBER 23 | MEMBERS-ONLY CURATOR TALK: TBA

William Busta Gallery: Three Questions for Laila Voss

Inteview by William Busta

COURTESY OF THE ARTIST

Ghost Laker, by Laila Voss.

William Busta: How have your ideas about pubic art projects changed over time?

Laila Voss: I got involved with the Cleveland Art scene through SPACES *Domo Project* (1985) and soon after with the Committee for Public Art . My ideas were sculptural in nature and mostly gravitated around the figure. At the same time I was exploring the context of location in connection to the physical aspects of a particular space. I used plaster, clay, wire (all sorts), screening, hardware cloth, caution fencing, shredded paper to create installations, public art proposals, and models for sculptures. These works in one way or another were all explorations in the expression of the human psyche and the decay, renewal, burials and revelations. In my creative process, I still continue to oscillate between exploring interior psychological states and external conditions.

WB: What were you thinking of 25 years ago?

LV: At a point I realized that using the figure as on object in the work got in the way of what I really wanted to happen—to create a situation in which process and the viewer had a more participatory role. This led to a focus on the properties of materials and organic/chemical processes. Unfortunately, this became problematic as maintenance requirements and bureaucratic restrictions loomed larger as the 90s slipped away. So, I began to respond to the characteristics and history of a site in a way that was more object-like and manageable. The symbols that I used in semi- or permanent public works (like "Ghost Laker" or "Hyacinth Park Gardens") came from the prints and drawings that I made during and after a residency at Zygote press.

There is nothing like a good object—I am reminded of an Antony Gormley quote in which he finishes by stating that "....and what the world needs is more damn good sculpture." I am paraphrasing, I think, but that is the sense of it and I agree. I am pretty sure that I have made some damn good sculptures, but in the end, when it comes to the public realm, I think I am more true to myself with process and change. Inevitably, this means that even if they are meant to last, my works require more care, and the end result may be quite different from the point of genesis.

WB: What do you think about today?

LV: I am less interested today in pushing my ideas through a public art keyhole (this is not often easy and takes much time and energy for no result) and more interested in finding different avenues to realize some of my ideas as public projects. Art in the public realm—What is the public? Who?—is always changing. It is fluid, as are the spaces that the public occupies, traverses, ignores and embraces. Why shouldn't the art keep changing?

William Busta Gallery

2731 Prospect Avenue
Cleveland OH 44115
216.298.9071
williambustagallery.com

KRISTEN CLIFFEL | JUNE 7–JULY 31

TRUDY WIESENBERGER | JUNE 7–JULY 31

LAILA VOSS | JUNE 7–JULY 31

TIMOTHY CALLAGHAN POP-UP RELEASE PARTY FOR NEW BOOK ONE PAINTING A DAY: A 6-WEEK COURSE IN OBSERVATIONAL PAINTING--CREATING EXTRAORDINARY PAINTINGS FROM EVERYDAY EXPERIENCES | DATE TO BE ANNOUNCED

THE GALLERY IS CLOSED IN AUGUST FOR SUMMER HOLIDAY.

Arts in Parks? Yes, please! by LAND Studio Staff

IMAGES COURTESY OF LAND STUDIO

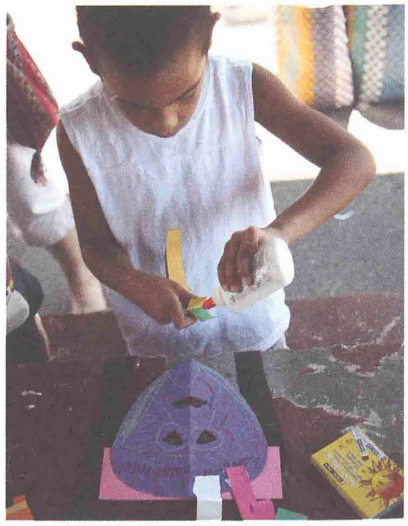
Creative kids at work with clay (above), and with paper (below, right).

AS A NON-PROFIT organization that designs, builds, and activates Cleveland's public spaces, we know that public spaces won't realize their true potential until they are used and loved by their residents. This is why LAND Studio (previously as Park Works) has been hosting free events in Cleveland neighborhood parks for the past 11 years. Last year, we provided 47 neighborhood events and through those events employed 86 local artists!

Artist-led camps are a favorite activity of our community partners. As funding for the arts in schools decreases, our programs provide critical exposure to the arts while creating fun art projects that kids can take home. In neighborhoods where most family budgets are tight, free events like dance performances and pool-side movie screenings are a great way for families to spend quality time together.

Urban parks are the neighborhood's front yard—rare patches of greenspace that are free to everyone. Unfortunately, unused parks can become unsafe and undesirable for the neighborhood. By activating community greenspaces, the parks are filled with residents that become stewards of the space. When a park is active, it serves a source of pride for the community and helps to build safe, healthy, and vibrant neighborhoods.

With guidance from community organizations and residents that are best able to define the unique programming needs of each neighborhood, we bring arts organizations and individual professional artists to the parks, where they can interact directly with the community and help neighborhood children understand the personal and social importance of the arts. Through theatrical performances and hands-on arts activities,



the youth of the neighborhoods we serve are able to interact with professional artists and gain an appreciation for the value of art as an expression of the joys and frustrations in their lives.

We hope you will join us in the parks this summer! Events will be listed on our website, landstudio.org, and on our Facebook page, facebook.com/LANDstudio.

LAND Studio

1939 West 25th St., Suite 200
Cleveland, Ohio 44113
216.621.5413
land-studio.org

Knock Knock. "Who's There?" Opportunities. "Opportunities Who?" Opportunities Knock! Loren Naji Studio Gallery makes a Call to Artists and Announces New Exhibition Space!

by Loren Naji

PHOTOS COURTESY OF LOREN NAJI

Chief Executive Officer Loren Naji.

LOREN NAJI Studio Gallery offers a shotgun blast of news for the summer, including exhibition space expanding into another room, a planned expansion into another neighborhood, and plenty of opportunity for artists.

First, my familiar main gallery space has expanded into the adjacent, furniture-filled room, which has become "The Lounge Gallery." Meanwhile, that original gallery will henceforth be called "The Parlor," unless someone comes up with a better name!

But I have even bigger news. I have been awarded a property, along with two grants in order to create a new one -of -a -kind art venue in Collinwood. I have wild ideas and shows planned, and I even need a live-in curator—not to mention other curators and artists—to help bring these shows and adventures to fruition! Each of the twelve rooms in the new Collinwood venue will feature installations by individual artists. Indeed, every room and surface of the house will be used for exhibition, including the exterior.

In fact, the exterior of this house will literally become a gallery turned inside-out. Using weather resistant paint on panels and repurposed frames, artists will create work to be attached to the facade. This spectacle will allow onlookers to view art from the sidewalk and street! As paintings are sold, they will be replaced by new ones, creating an ever changing, mosaic-like exterior. This striking marvel will create intrigue and draw viewers to enter the space to discover the artist installations.

I need local artists to create works for the exterior, installation artists for the interior and one more special person to live rent free in one room of this gallery and act as gallerist, curator and co-director. Please call me at the gallery, 216.621.6644 for information.

Following are more opportunities associated with upcoming shows:

Tall Walls, Unjuried, Uncensored show, a co-production of CWAL and Loren Naji Studio Gallery, opening July 19, 2013. Anyone with art and a $25 dollar entrance fee can participate. Start creating controversial and even offensive art for this extravaganza!

My sister Jamilla Naji, a painter from Albuquerque, will curate a show depicting "the human condition," with narrative vignettes, opening October 4. Contact my gallery for details.

Skulls, curated by Mary Urbas, opening November 1, 2013. Contact her or myself for inclusion possibilities.

Cleveland Kids Create, curated by my 10 year-old daughter, Brielle Naji, opening December 6, 2013. Featuring work by children between the ages of 5 and 13. Have your kids start creating a piece for this show! All work will be sold for $20.00, providing great holiday gifts and help to a charity for children!

Loren Naji Studio Gallery
2138 West 25th Street
Cleveland, Ohio 44113
216.621.6644
lorennaji.com

WASTE MANAGEMENT, THE GAP IN THE SYSTEM AND LOUNGE GALLERY GRAND OPENING

In the Basement:

COREY HERYNK'S INCREDIBLE PAITING MACHINE AND GEOMETRIC ABASTRACTIONS OF THE EYEBALL MAGICIAN, JAMES MARCH

6PM–MIDNIGHT | FRIDAY, JUNE 7

CLOTHES HANGER COALITION | 7PM | SATURDAY, JUNE 8

TALL WALLS | AUGUST

Relaunched: Art House's Ceramic Open Studio

by Amy Craft

ARE YOU a clay artist looking for a functional space to work? Did you know that one of Art House's most popular studio programs is clay? Set-up for both wheel throwing and hand-building, the Art House studio is the perfect space for clay artist of all kinds.

Art House Ceramic Studio Clay Technician Billy Ritter has been managing the clay studio for more than over a year. Having whipped things into a new order, Ritter is now helping to re-launch ceramic open studio.

The goal of Art House's Ceramic Open Studio is to provide an opportunity for local clay artists to work independently in a professional community studio without investing in the cost of equipment required for a clay studio. For a low monthly fee, participants have access to the ceramic studio for 8 hours a week—Thursday and Saturday evenings from 6-10 pm, for a total of 32 hours a month.

IMAGES COURTESY OF ART HOUSE

The Art House clay studio.

The working studio is equipped with ten wheels, two dependable kilns, a slab roller, and storage shelves and lockers all in a user friendly studio space. In addition, AH's open studio offers members regular bisque firings, frequent glaze firings, cone 5 glazes, a clean work area, organized hand tools, and knowledgeable staff. To get involved or to learn more about this program, please call the office at 216. 398.8556. or email arthouseceramics@gmail.com.

Art House

3119 Denison Avenue
Cleveland, Ohio 44109
216.398.8556
arthouseinc.org

Prizm The Artist's Supply Store
Largest Selection & Lowest Prices of Art Supplies in Cleveland!

The Largest Art Supply Store in Northeast Ohio!

NEW West Side Location!

- Extensive Selection of Fine Art Supplies
- Low Price Guarantee
- Special Orders • Quantity Discounts
- Trained Art Professionals to Assist
- Expert Custom Framing

LOCATED INSIDE Pat Catan's:
12775 Berea Rd. • Cleveland • 216-476-1190
1/4 Mile North of I-90 at the 117th St. Exit
Find us on Facebook!

HEAD SOUTH.

SOHO KITCHEN

NEW SOUTHERN IN NORTHEAST OHIO * 1889 WEST 25TH STREET
SERVING DINNER: TUE-SAT * LUNCH: FRI-SAT * BRUNCH: SUN
216-298-9090 * SOHOCLEVELAND.COM
SOHO KITCHEN & BAR * @SOHOCLEVELAND

TODD HIDO:
EXCERPTS FROM SILVER MEADOWS

May 25 - August 23, 2013

TRANSFORMER STATION
1460 W. 29th St., Cleveland, OH 44113
www.transformerstation.org

PRESENT&ACCOUNTED

Present & Accounted is a celebration of the 25th anniversary of the Cleveland Performance Art Festival (1988 – 1999). Cleveland State University: The Art Gallery and the Michael Schwartz Library (MSL) Special Collections; Cleveland Public Theatre; GroundWorks DanceTheater; MOCA; Oberlin College: Allen Memorial Art Museum and Richard Baron Gallery; The Sculpture Center; and SPACES are featuring exhibitions, lectures and performances to acknowledge the history of performance art in Cleveland and evaluate the current trajectory of performance in contemporary art.

For events and programs visit:

PresentandAccounted.org

facebook.com/PresentandAccounted

@PresentandAccounted #PandA

Partner organizations:

Allen Memorial Art Museum

cleveland PUBLIC theatre

Cleveland State University

GROUNDWORKS

MOCA Cleveland

OBERLIN

PERFORMANCE

SPACES

Sponsored in part by:

Cleveland Foundation

The George Gund Foundation

Orange Art Center Adult Student Art Exhibition

by Deborah Pinter & Gina DeSantis

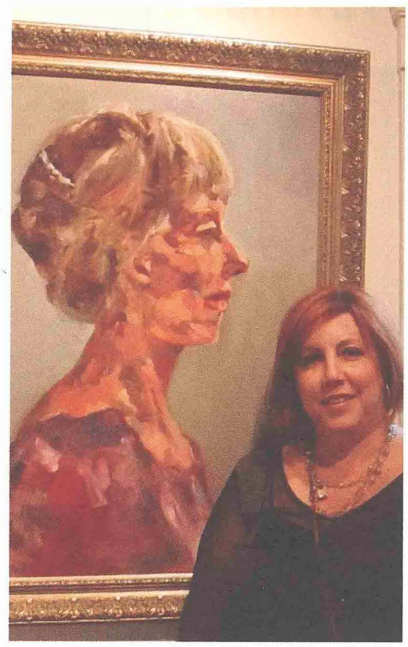
JOIN US at the Orange Art Center on Sunday, June 2nd from 3 -5 pm for OAC's 29th Annual Adult Student Art Exhibition. The opening reception, which is always free and fun, is open to the public with an awards presentation at 3:30pm. Prizes will be awarded to students in a variety of areas, including craft, ceramics, painting and works on paper.

The Ruth Paisley Award for Best in Show and The Mildred and Joe Woodell Award For Excellence In Art will also be awarded. The following week, June 3–7, from 10 am to 4 pm, you may also view wonderful, creative examples of works produced this year in various classes and workshops. Some pieces on display will be available for purchase.

Back by popular demand are our week-long summer camps, structured for students ages 6–11 or 11–14. Summer Camp kids have the opportunity to work in drawing and painting or pottery. Pottery classes include hand building and wheel throwing. Kids can stay all day or take one camp. Class size is limited and sold out last year. Parents can register their kids by calling 216-831-5130. You do not need to be a member of OAC or resident of Orange to participate, however if you become a member of the OAC you will receive early registration privileges and discounts on classes and workshops throughout the year.

Please visit our website for a complete list of classes, workshops, membership privileges, classes and workshops.

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
216.831.5130
orangeartcenter.org



COURTESY OF ORANGE ART CENTER

Purple Lady, by Sharon Rosenbaum.

DISCOVER **NEW PERSPECTIVES**

REAL/SURREAL
THE ILLUSIVE **AMERICAN DREAM**

George Tooker, *The Subway*, 1950, (detail), egg tempera on composition board, 18 1/8 x 36 1/8in. Whitney Museum of American Art, N.Y. Courtesy of the Estate of George Tooker and D.C. Moore Gallery, N.Y. Photography by Sheldan C. Collins

ANALYZE THIS
July 20 - November 3, 2013

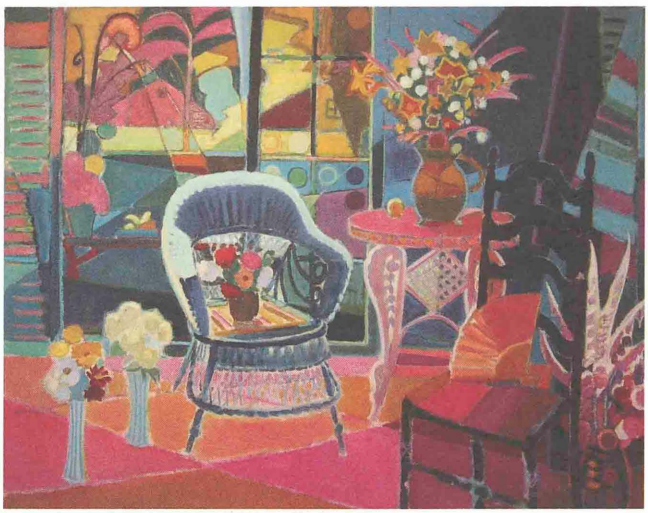
Organized by the Whitney Museum of American Art, New York

AKRON ART MUSEUM

AkronArtMuseum.org

Bonfoey Gallery Presents *Joseph O'Sickey's Travels: Provence & Maine*

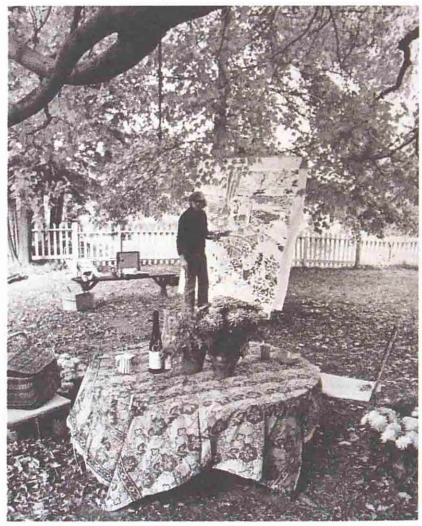
by Dana Oldfather



COURTESY OF BONFOEY GALLERY

COURTESY OF BONFOEY GALLERY

Works of Joseph O'Sickey. Above left: *Boquets in Maine Studio.* Above right: *Two Fish on a Plate.* Below right, O'Sickey at work.



COURTESY OF BONFOEY GALLERY

THE BONFOEY GALLERY, the exclusive representative of the work of Joseph O'Sickey, is pleased to present an exhibition of his work, *Travels: Provence & Maine.* The exhibition will be on view in our street level gallery from June 14 through July 13, 2013. An opening reception with the artist will be held at the gallery Friday, June 14, from 5-8 pm. This exhibition will run concurrently with a retrospective of O'Sickey's work at the Canton Museum of Art from May 2–July 21, 2013.

Travels: Provence & Maine, focuses on a select group of oil paintings, watercolors, and drawings made by Joseph O'Sickey in those unique areas. O'Sickey and his wife Algesa vacationed many summers at their second home in Deer Isle, Maine, from 1962 to 1992. Maine's majestic ocean coastline provided a host of new material for an artist who enjoyed painting outdoors.

As part of a program between the Cleveland Institute of Art & Sarah Lawrence College, O'Sickey was artist in residence in Lacoste, France in 1981. Provence is located on the Mediterranean Sea and is known for its unique quality of light, partially due to the air-clearing Mistral winds. Thus, this Southern region of France has long been a destination for painters. Cezanne, Van Gogh, Renoir, Matisse, Picasso, Bonnard, Braque, and Monet, to name just a few, once called the region home. This exhibition—comprised of interior still-lifes with bouquets, shoreline scenes, country sides, and bird studies—allows the viewer a private glance into a painter's daily life in two dramatic coastal regions.

Joseph O'Sickey's interest in painting began in his childhood, sketching the barnyard animals and wildlife on his grandmother's farm. His early training began in classes at the Cleveland Museum of Art where he developed a love for oil paint. He continued his studies at the Cleveland Institute of Art from 1937 to 1940, and went on to teach painting at Ohio State University, the Akron Art Institute, and lastly, at Kent State University, where he remained for thirty years. O'Sickey's works have been exhibited at The Museum of Modern Art in New York, the Cleveland Museum of Art, The Butler Institute of American Art, and the Akron Art Museum, among others.

For more information about *Joseph O'Sickey—Travels: Provence & Maine,* or other upcoming exhibitions, please contact The Bonfoey Gallery by calling 216.621.0178, or go to bonfoey.com.

Bonfoey

1710 Euclid Avenue
Cleveland, Ohio 44114
216.621.0178
bonfoey.com

JOSEPH O'SICKEY'S TRAVELS: PROVENCE & MAINE

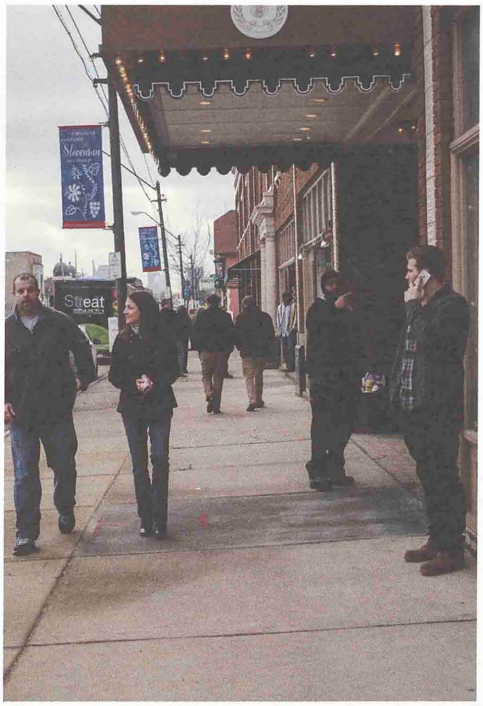
JUNE 14–JULY 13, 2013

St Clair Superior Development Receives ArtPlace America Grant

UrbanUpcycle Initiative Set to Transform Arts District

by St. Clair Superior Development Corp. Staff

COURTESY OF SCSDC



Above: upcycled merchandise. Above right: Foot traffic makes for a lively street.

CLEVELANDERS make things. It's in our city's DNA. For decades, we were an industrial powerhouse. We sewed your clothes, built your car engine, crafted your kitchen table and the dishes you put on it. But something profound happened. The world changed, and our city was not well-situated to change with it. St. Clair Avenue, once the retail spine of a thriving industrial/residential Cleveland district, became a series of largely vacant storefronts in a common Rust Belt theme.

But St. Clair Superior Development Corp. is bringing it back to life. This year, under the leadership of Michael Fleming, Executive Director, SCSDC leveraged city, HUD and foundation resources to create a successful strategy of grant giving, business attraction and considerable investments in public art, stemming the tide of vacancy and creating a destination neighborhood for the region. But while restaurants, nightlife, a coffeehouse and a bakery are returning to the multiethnic neighborhood, SCSDC saw the clear need to support the revitalization through the arts. UrbanUpcycle is their response, and SCSD has received a $375,000 ArtPlace America grant to support their vision.

ArtPlace America, a national collaboration accelerating creative placemaking, selected St Clair Superior Development Corp. from among 1,225 applications from across the country to support their neighborhood transformation using an upcycle theme. By definition, upcycling is the concept of repurposing and repositioning discarded materials that likely otherwise would be headed for a landfill. The UrbanUpcyle program is a comprehensive, arts-based strategy that will show how creative reuse can lift an entire Rust Belt neighborhood through education, community empowerment and market-driven responses, proving that creativity is the key to Cleveland's renewal.

The UrbanUpcyle initiative plans to cluster Cleveland's incredible base of socially conscious upcycling artists and entrepreneurs with a sustainable neighborhood intervention engaging residents, building economy, and reestablishing St.Clair Avenue as a vibrant retail center. Then, the upcycling artists will be given the tools to make their work economically viable in the long-term: permanent, managed studios and galleries; community fellowships for upcycling artists; a Creative Reuse Center; a Community Design Lab; rehabbed artist live/work houses; a central market plaza; and a first-of-its-kind online marketplace for upcycled products.

UrbanUpcycle has captured the imagination and support of a broad array of public officials, nonprofit professionals and community advocates through sustainability practices and creativity. For more information, please contact Michael Fleming at mfleming@stclairsuperior.org, call 216.881.0644 ext. 103 or visit www.stclairsuperior.org.

St. Clair Superior Development Corporation is a 501 c/3 non-profit organization bringing one of Cleveland's premier neighborhoods to market by uniting residential, industrial, commercial and arts and culture programming. The SCSDC service area extends from East 30th Street to Martin Luther King Boulevard, South to Superior and Payne Avenues, and North to the Lake in Cleveland, Ohio.

Cleveland Artists and *Pocket Neighborhoods*

A book review by Harriet Gould

ROSS CHAPIN'S *Pocket Neighborhoods: Creating Small Scale Community in a Large Scale World* (Hardcover, 224 pp., Taunton Press, 2011, $30 signed) "introduces an antidote to faceless, place-less sprawl: clustered groups of neighboring houses or apartments gathered around a shared open space — a garden courtyard, a pedestrian street, a series of joined backyards, or a reclaimed alley. They can be in urban, suburban, or rural areas." This book illustrates a viable concept for Cleveland to repopulate vacant parcels with cluster housing creating a work/life balance for artists.

The vision is to develop cluster housing on 1.5-acre, vacant parcels in the city. Cleveland's Live-Work Overlay Zoning Ordinance allows development of housing for low-to-moderate income people, including artists. A feature would be a community building/exhibit place for gatherings and retail sales. Energy-efficient housing would appeal to artists with studios in older industrial buildings. During the winter, it is challenging to pay the gas bill, and the studios are still cold. Artists who have been renters for a long time recognize the need for ownership and want to invest in stable neighborhoods.

COURTESY OF ARTSPACE CLEVELAND

Sutton Place townhouses and park, in Shaker Heights.

In northeast Ohio, an example of a pocket neighborhood is Sutton Place, a planned unit development in Shaker Heights. It features a park bounded by 30 townhouses in the Sutton/Colwyn area near Chagrin Boulevard.

ArtSpace-Cleveland
1400 East 30th Street
Cleveland, Ohio 44114
216.421.4355
artspacecleveland.org

To the people that put fine art first.

Thank you for recognizing the value of the arts.

FIRSTMERIT Bank
PERSONAL BUSINESS COMMERCIAL PRIVATEBANK
Member FDIC 888-554-4362 • firstmerit.com

A personalized art resource offering archival framing and installation.

MGENTILE STUDIOS
FRAMEWORKS
ART RESOURCES

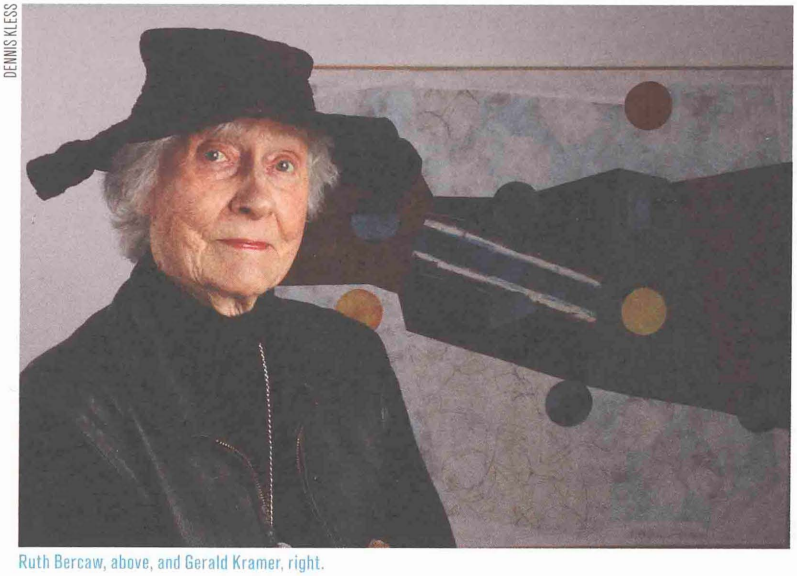
1588 E. 40TH STREET, 1A
CLEVELAND, OHIO 44103

mgentilestudios.com

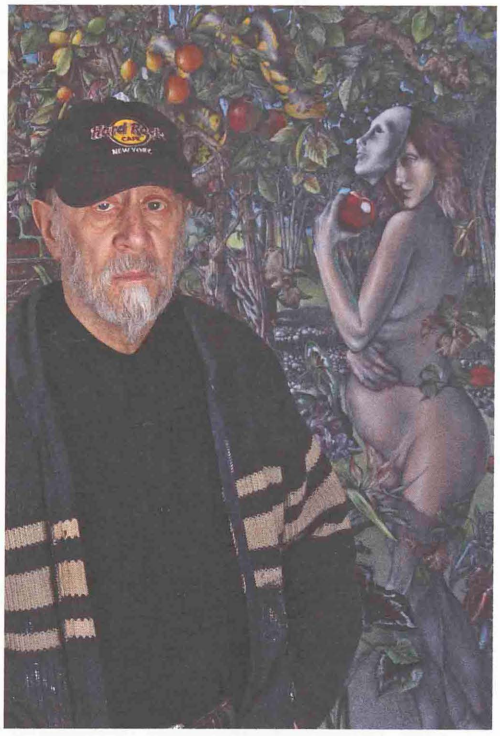
Opposites Attract: Kramer and Bercaw at the *Plain Dealer*

by Ruth Bercaw

DENNIS KLESS



DENNIS KLESS



Ruth Bercaw, above, and Gerald Kramer, right.

TWO DIAMETRICALLY opposed artistic points of view are showcased in a joint exhibition of paintings in the *Cleveland Plain Dealer* gallery June 24 through August 24. The artists are Gerald Kramer and Ruth B. Bercaw.

Kramer was attracted to abstraction when he commenced his artistic career and shortly found himself working in a totally non-objective mode. His aim was to achieve excitement in his work such as he sensed in the works of other artists. But, after a good amount of time and effort, he determined that feeling was simply missing from his art. From his own perspective, his work seemed false, not honest.

In this 'non-objective' period, whatever distortion of reality that had been present in his work began evolving into reality--a reality of traditional, naturalistic (photographic) images. Kramer's unique brand of naturalism asserted itself and gradually took on a life of its own, becoming virtually surreal. Collections of objects in urban settings , all classically developed and sharply defined fill his canvases. Currently, his compositions of painted realities are intended to create ambiguities. Kramer's viewers are challenged to divine any of many possible unstated meanings he has posed in the enigmas of his work.

Bercaw, in contrast to Kramer, came at her art as a realist. Employing standard, classical techniques more or less associated with realism, she cycled through sets of subject matter, one after another, in vain attempts to achieve significant meaning in her paintings. Over time, dissatisfaction fueled a gradual evolution in the direction of modernity, culminating in a conscious move to divorce herself of dependence on realistic images.

With that move she landed in the world of abstraction, found her voice and discovered a world of ideas. Rural spaces and wild nature, earth's strata embedded with remnants of eons past, stands of oak trees supporting Virginia creepers and other natural phenomena inspire her art. Rough sketches made on location along creek beds suggest compositional spaces in her current work, and are truly abstracted chunks of reality. She employs completely arbitrary color, often joyous, all in an outright celebration of life and nature's forces.

City Artists At Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

GERALD KRAMER AND RUTH B. BERCAW A CITY ARTISTS AT WORK EXHIBITION

JUNE 24 THROUGH AUGUST 24

The Plain Dealer lobby, 1801 Superior Avenue, Cleveland Ohio 44114

MONDAY–FRIDAY | 9–5PM BY APPOINTMENT

SUMMER in the CITY: Cleveland Print Room

by Jeff Curtis

COURTESY OF THE ARTIST AND THE CLEVELAND PRINT ROOM

Hand printed photo by Halim Ina.

THIS SUMMER at the Cleveland Print Room, you can become a member, develop film, make a pinhole camera, take a plastic camera workshop and show your results in our gallery, join our Social Club, attend a yoga class, or take a class to learn wet plate collodion or cyanotype photo techniques. The Print Room is a multipurpose photography center with something for everyone.

In its first exhibit of the summer, CPR hosts Spotlight: Emerging Photographers (May 17 - June 30). With nearly two ¬dozen photographers, the showcase focuses on the ascending talent from Tri-¬C, Kent State University, Cleveland State University, and Cleveland Institute of Art.

Capping the summer gallery schedule, *Humana People to People India* features the hand-printed, socially relevant photography of Clevelander Halim Ina (July 12 - August 25). "In many parts of the world the education of girls is secondary to the chores demanded of them. Through this exhibition, and in collaboration with *Humana People* to People India, we aim to change this reality for the girls of five villages. We invite you to join us, to witness the magic of a photograph and offer your support for these most beautiful spirits," said Halim Ina.

Cleveland Print Room

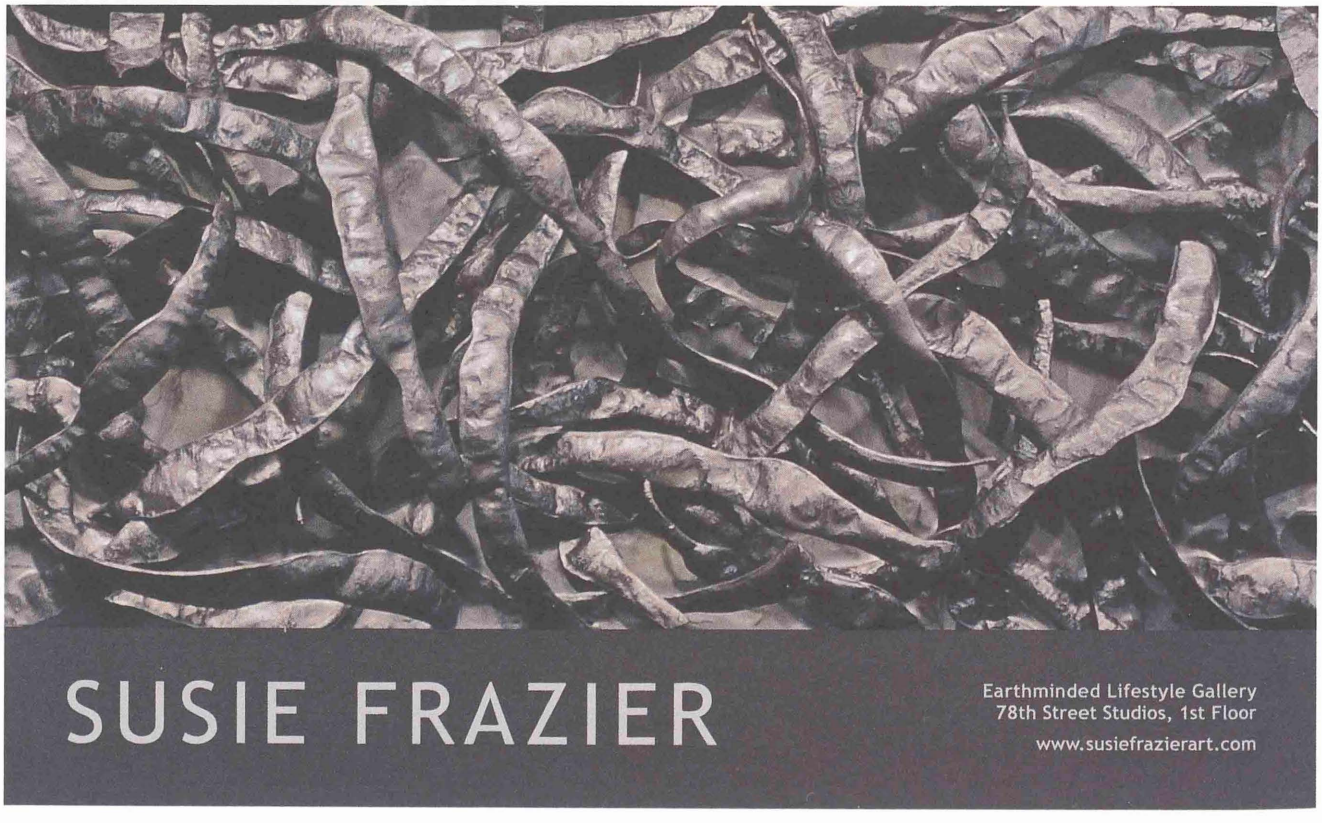
ArtCraft Building
2550 Superior Avenue
Cleveland, OH 44114
216 401-5981

SPOTLIGHT: EMERGING PHOTOGRAPHERS

MAY 17–JUNE 30 | RECEPTION 5–9PM MAY 17 | GALLERY TALK 1PM MAY 18

HALIM INA: HUMANA PEOPLE TO PEOPLE INDIA

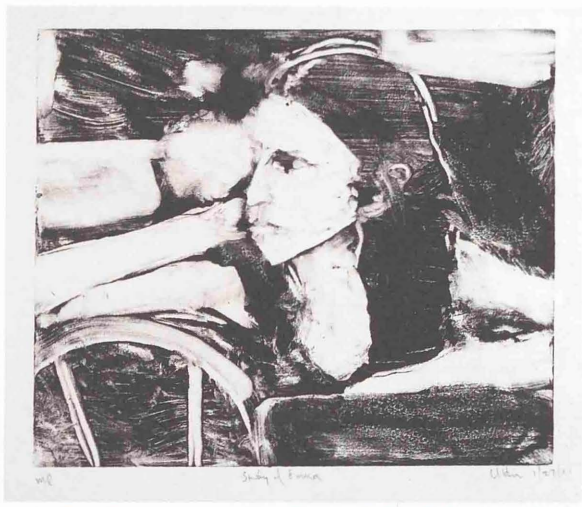
JULY 12- AUGUST 25 | RECEPTION 5–9PM JULY 12 | GALLERY TALK 1PM JULY 13



Zygote Press *Working* Archive Project

by Corrie Slawson

COURTESY OF ZYGOTE PRESS



COURTESY OF ZYGOTE PRESS

Left: *Chicago Backyard*, reductive relief print by Gloria Plevin. Right: *Study of Emma*, monoprint by Cleveland Arts Prize Lifetime Achievement Winner Douglas Max Utter. Both prints are from the Zygote Press archives.

BY THE TIME this article is printed, National Preservation Week (April 21–27) will have already passed. But in the spirit of its sentiment, we at Zygote want to share some exciting news about our 17-year archive.

In 1996, the Co-Founders of Zygote Press (Liz Maugans, Bellamy Printz, Joe Sroka and Kelly Novak) wanted to provide affordable facilities for artist-printmakers. Originally located on 79th Street, Zygote's founders reclaimed equipment that would have otherwise ended up in landfills and created a place that provides program-driven resources for artists at all career stages to work in a collaborative lab environment. They also asked every artist who made work in the shop to donate a print to the archive. Zygote's 6,500-square foot space houses all of the equipment needed for artists to create print-based work. But not everyone realizes that there has been consistent collection of prints made by member artists, artist residents and interested public who have made the commitment to work in the shop.

Zygote's archive has grown slowly over the past 17 years and now represents some of Northeast Ohio's most influential artists. Resting in storage, the archive is about to wake up, stretch its legs and make its way into the community in a variety of ways. I am excited to lead the project of rehousing the work in archival storage while building a database that will allow easier, safer access to its contents. Beginning next year (after the project is completed) look for a yearly exhibition highlighting the gems of the collection, an expansion of the already outreaching Print Expedition Project, and the addition of by-appointment viewing. Zygote's *Working* Archive will allow us to better share the prints created (and collected) in this shop with a broader community.

Zygote Press is a place where artwork is made daily–whether experiments, happy accidents, frustrating miscalculations or the occasional satisfying moment, the artists who work at Zygote are committed to the practice of making work. Yearly, there is an incredible amount of great work made in our shop by everyone from our own members to the German artist-residents who come for 5-weeks as part of the Ohio Arts Council supported Dresden Exchange. In addition, work created by international artists as part of The Cleveland Foundation's Creative Fusion Program and our very own ZPASS residencies will add even more diversity to the archive. This living, breathing, working archive will continue to grow for the next 17 years, and through this project, the entire community will have greater access to this collection.

Corrie Slawson is Grant Development Associate at Zygote Press. She was on the Exhibition Development teams for both the International Spy Museum (Washington DC) and the Maltz Museum of Jewish Heritage, and former Registrar at MMJH.

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44110
216.621.2900
zygotepress.com

HOUSE BROKEN | MAY 17–JUNE 26

CREATIVE FUSION: DANIEL RUANOVA AND MELY BARRAGAN, PROCESS-BASED INSTALLATION
6:30–8PM WEDNESDAY, JUNE 26

CRAZE: THE TRADES PROJECT | JULY 5–AUGUST 3
OPENING RECEPTION 6–9PM FRIDAY, JULY 5

AIR: ANDY CURLOWE | SEPTEMBER 6–OCTOBER 4
OPENING RECEPTION: 6–9PM FRIDAY, SEPTEMBER 6

Giving Vacancy Another Look

by Marc Lefkowitz

LIZ MAUGANS

Curb Appeal artists will give vacant properties like this one new life as a vehicle for artistic expression.

ARTISTS have long weighed in on the social ills of their day, and foreclosure is one of the biggest to come down the pike in a long, long time. A home is rife with meaning and purpose and when it loses both, and on such a broad scale, the loss is collective. What role can art play in piecing it all back together?

These questions are certainly at play in *Curb Appeal,* a project led by a group of seven artists from Cleveland (including the author). The project addresses vacancy through on-site installations at an abandoned house in Columbus. It is part of a larger effort, Rooms to Let, led by Columbus natives Melissa Vogley Woods and Jaclyn Little. Little co-founded City Center Gallery at the OSU Urban Arts Space in 2010, and served as director until 2011. Woods is an exhibiting artist whose work on vacancy was recognized by Ohio Arts Council Individual Excellence Award (2013).

"When the function of a house is disrupted, it feels dead, like a ghost," Vogley Woods says. "We connect to the house like we connect to the function of the body. Particularly, the American idea of home and how this ideal is manifested and ordered by our culture."

This is the third round of *Rooms to Let.* The project centers on homes in the once-stable and bustling African-American neighborhood just east of downtown Columbus known as King-Lincoln. In the late 19th century, as King-Lincoln's population exploded, blacks migrating from the South found poor living conditions. The neighborhood struggled to find adequate health care, but it also became home to Columbus' first black physician and the first hospital for African-Americans.

Housing conditions improved as African-American businesses and night clubs featuring the jazz stars of the age were established in the 1930s-40s. "At the time, segregation actually fueled the commercial and cultural development of the area, as African-American consumers could only patronize the African-American businesses in the neighborhood. As a result, a thriving, self-sufficient community developed," writes Homeport, a non-profit developer working in the area.

In the 60s, after the highway sliced through the neighborhood, residents gained a new sense of mobility, and the tight-knit, walkable neighborhood slowly started losing residents and local business. Its mom-and-pop shops and solid middle class housing both started a decades-long decline in the wake of the rising suburbs.

In recent times, Homeport has taken on infill development projects including 60 new green-built homes. According to WOSU's Columbus Neighborhoods Project, King-Lincoln is "poised for rebirth. The restoration

LIZ MAUGANS

Curb Appeal artists include (from left to right): Jeff Chiplis, Creative Fusion resident Mely Barragan, Corrie Slawson, Dana Depew, and Rooms to Let co-founder Melissa Vogley Woods.

of the King Lincoln Theatre was one of the most anticipated projects in the city. Now completed, it joins the King Arts Complex in shaping and developing this historic neighborhood."

In addition to being the name of the artists' project, the term "curb appeal" is used by the real estate profession to describe the extrinsic value of a property. It is emblematic of the starry-eyed transactions that inflated the housing bubble of the early Oughts.

Homeport's Nicole Papa Odegaard sees a connection between art and vacancy. "Art builds community. Artists spark conversation and bring people together. All kinds of people with different backgrounds and interests who may otherwise never have the opportunity or reason to interact. With the *Rooms to Let* project, abandoned houses will become gathering places, places of contemplation and even joy."

"Foreclosures are like the Wizard of Oz coming out from behind the curtain," says Liz Maugans, one of the artists. Maugans will let loose some salesmanship of her own.

"My mother is a realtor, and one of their strategies for getting people to come to an open house is using brightly colored balloons by the door," she says in describing part of her piece, *This House Is Up In The Air.* "A message and address of the house is attached to each balloon. I ask people to text or email me when they find the deflated balloon with ideas for its future."

Painter and printmaker Corrie Slawson will explore the friction of a home's transitory state of occupancy and the ideal of its value both at a personal but also at the community level. In her piece, *Gilt House I,* she plans to "gild" areas of and around the home in gold metallic paint. She will also collaborate on written word wall paper with her husband, writer Marc Lefkowitz combining text, gold wallpaper and Day-Glo words over the boarded up windows.

Photographer and sculptor, Michael Loderstedt, will do a site-specific installation of paper-and-ink magpies. A common bird throughout Europe, magpies are attracted to shiny objects and will often add coins to their nests, he explains. "This behavior of 'stealing' is, of course, without real moral significance to them. They become allegorical figures who build, plan, scheme and act in a more human-like manner. Used as a playful yet dramatic foil, the birds are intended to be a metaphor for our current economic condition."

Cleveland-based artists Jeffrey Chiplis and Dana L. Depew will collaborate and connect the vacant house with work that deals with resurrecting reclaimed signage, neon and incandescent lighting. Mely Barragan, a native of Mexico and Cleveland Foundation Creative Fusion artist-in-residence at Zygote Press, will contribute a piece called *HeMan / Chain-Link Fence.* Wallpaper with graphic images of the cartoon character, HeMan, form a chain link fence that challenges the boundaries between public and private, but also the symbols of poverty.

Curb Appeal and *Rooms to Let* are a pathway for artists living amongst the angst of a mounting social problem in their hometown. Cleveland artists will travel to Columbus, bringing with them an inside-outside viewpoint on vacancy. The challenge will be to take a concept wrapped in a thorny and evolving problem to a real house, in a neighborhood imbued with a rich past and an uncertain future.

"We think the neighborhood has a very certain future," says Papa Odegaard. "The residents have created a strong fabric of community and look out for each other. They want to know each other and they come together to care for and advance their neighborhood. This project gives people who may not be familiar with the transformation a reason to come and spend a few hours in the King Lincoln District. This project will create excitement and have people looking at what is happening next in NoBo."

ROOMS TO LET / CURB APPEAL
roomstolettemporaryartspace.com

No Pain, No Worries, Only Art . . . At Art Therapy Studio

by Linda Merriam

"WHEN I AM doing art, nothing exists but the work in front to me. I am barely aware of the other people in the room. There is no pain there, and no worries. Only the art."

Margot's world changed several years ago when she suffered a stroke at age 57. "I became depressed," she said. "I continued substitute teaching because I didn't know what else to do."

Art Therapy Studio

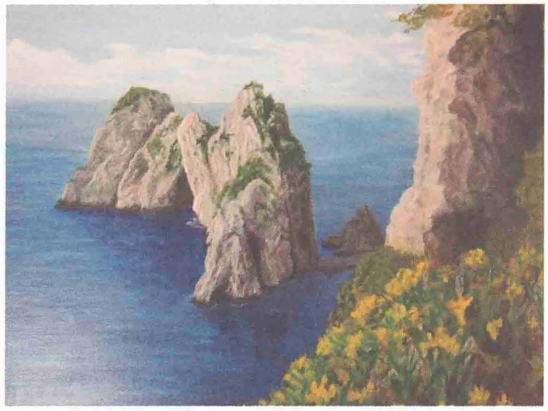
12200 Fairhill Road
Cleveland, Ohio 44120
216.791.9303
arttherapystudio.org

Discover the Artist Within You classes begin July 9.

A friend's suggestion led her to a "Discover the Artist Within You" watercolor class at Art Therapy Studio's Ursuline ArtSpace studio, however, and the rest is history.

Margot's family is thrilled with her newfound passion. Margot recently exhibited her work at Beachwood Community Center, her first show. Five of her pieces are displayed in her brother's home. Two works hang in the front hall—they are the first thing you see upon entering.

When asked what she likes best about creating art, Margot replied: "I create something beautiful that will last, and, hopefully, bring pleasure to those who see it."



COURTESY OF ART THERAPY STUDIO

Margot's "Peace and Flowers" depicts a scene from Capri, Italy.

"Discover the Artist Within You" classes help people like Margot develop their artistic talent as they deal with pain, stress, and the life-altering changes resulting from serious illness and disability. Summer classes begin July 9.

Do what you love
CIA's Continuing Education program includes a wide range of courses in art and design taught by accomplished faculty, in a dynamic, friendly and well-equipped learning environment.
View course listings and learn more at cia.edu/continuinged
CIA
Cleveland Institute of Art

Circles of Community at Brandt Gallery

by Tom Orange

COURTESY OF BRANDT GALLERY

Image by Peter Seward.

IN 23 YEARS as a curator, Jean Brandt has continually emphasized community-building over any rigid aesthetic criteria. Starting with her contemporaries in the Tremont scene, one can find a series of concentric circles that shows how Brandt envisions "community" in the broadest sense. Her inclusiveness extends to artists who maintain connections to Cleveland even though they presently work elsewhere. Our Summer season continues this practice, offering both longtime local artists and the welcome return of a Cleveland alumna.

Peter Seward: *Seen/Unseen*

June 14–July 13

In *Seen/Unseen,* Peter Seward sets technology against the natural environment. His subject matter aligns him with the social realists, while his formal painting techniques evoke the Hudson River School. Seward's latest work depicts unmanned aerial vehicles—drones—as unwitting "ambassadors" of U.S. policy—a new wave of technology that removes us personally from engagement.

"My hope is to both seduce the viewer with sumptuously-depicted landscapes and introduce a more nuanced narrative. I don't intend to dwell on the political ramifications. Hard-edged technology juxtaposed against nature offers visual possibilities inherent in the post-modern drama. I'm as conflicted about living under the influence of these technologies as anyone and present these works as open-ended questions."

Katelynn Altgilbers: *Relic*

August–September 7

Born and raised in Albuquerque, New Mexico, Altgilbers earned BFAs from Cleveland Institute of Art and Ursuline College before relocating to the east coast, where she earned her MFA from Montclair State University (NJ) and currently teaches at SUNY Old Westbury College. *Relic* reworks the post-industrial, rutstbelt ruin so widely exhibited in galleries these days.Yet, rather than thematizing human waste against a resilient natural backdrop, Altgilbers offers photo tableaus of small survivors of nature's own havoc. She writes, "Some of the pieces are from the beach after hurricane Sandy," for example, "a sea sponge covered in small coral" against "a damaged home . . . This work is a celebration of objects that survive time and trauma."

Dott Schneider: *Latitudes and Longitudes*

September 13–October 12

Longtime Cleveland mixed media artist Dott Schneider received her CEAP from the Ecole des Beaux-arts de Rouen in 1996. Her work has been exhibited internationally and featured in *Kölnisch Rundshau,* The *Plain Dealer, Cleveland Magazine, Jane Magazine, Scene,* and *Northern Ohio Live.* She also functions as Cultural Maraca and owner of Miller Schneider Gallery. She writes, "Of late my work has been about manipulating non-traditional materials as commentary on the physical place I am at any given time. *Latitudes and Longitudes* is based on my two week transcontinental drive to study the living erosion of the United States."

Brandt Gallery

1028 Kenilworth
Cleveland, Ohio 44113
216.621.1610
brandtgallery.org

PETER SEWARD: SEEN/UNSEEN | JUNE 14–JULY 13

KATELYNN ALTGILBERS: RELIC | AUGUST 9–SEPTEMBER 7

DOTT SCHNEIDER: LATITUDES AND LONGITUDES | SEPTEMBER 13–OCTOBER 12

Cleveland Arts Prize 53rd Annual Awards Event Thursday, June 27 at the Cleveland Museum of Art

BEGIN THE EVENING at 5:30 PM in the Atrium of the Cleveland Museum of Art with a welcome reception, sampling the tempting delights of Provenance. At 7:00 PM, take your reserved seat in Gartner Auditorium for the Annual Awards Event. This is your chance to see the 2013 winners as well as some of their art. The evening's presentation will have videos, performances and brief speeches honoring the newly selected winners. At 8:30 PM, meet the winners at the dessert reception that follows the ceremony! What better way is there to spend a few hours on a Thursday night?

Be sure to purchase your tickets in advance. Last year, CAP sold every available seat! Go to our website, clevelandartsprize.org, click on "Annual Awards Event,' click on "Purchase Tickets," and choose your ticket price:

$225 Patron Ticket ($170 tax deductible) includes 5:30 welcome reception, 7:00 event, 8:30 dessert reception, reserved seats, and parking voucher.

$125 Donor Ticket ($75 tax deductible) includes 5:30 welcome reception, 7:00 event, 8:30 dessert reception, and reserved seats.

COURTESY OF THE CLEVELAND ARTS PRIZE

Guardians of Transportation on the Hope Memorial Bridge in Cleveland.

$75 General Ticket ($65 tax deductible) includes 7:00 event, 8:30 dessert reception, and reserved seats.

The Cleveland Arts Prize
info@clevelandartsprize.org
440.523.9889

VISUAL ARTS AT BECK CENTER
EXHIBITS CLASSES WORKSHOPS

UPCOMING EXHIBITIONS AT BECK CENTER

2013 Faculty Art Show	7/12/13 – 9/1/13
Hispanic Heritage, Hispanic Art	9/6/13 – 10/6/13
Angelica Pozo: Ceramic Art	10/11/13 – 11/20/13

Beck Center now offers adult visual arts classes in Tremont. New semester begins in September!

Photo credit: Jim O'Bryan

Beck Center FOR THE arts

THEATER EDUCATION EXHIBITIONS OUTREACH

FREE GALLERY EXHIBITIONS YEAR-ROUND

beckcenter.org | 216.521.2540 x10
17801 Detroit Avenue in Lakewood
Just minutes from downtown Cleveland. FREE parking!

Print Collecting Made Easy with the Print Club of Cleveland

by William Martin Jean

COURTESY OF WILLIAM MARTIN JEAN

The Print Club of Cleveland Fine Print Fair offers guests a chance to examine prints up close.

IS THERE a science to collecting prints or do you just jump in blindfolded? People who collect prints spend a great of time looking, listening and reading about prints and printmakers. In fact, that is one of the missions of the Print Club of Cleveland at the Cleveland Museum of Art, to offer members many opportunities to learn about the art of printmaking and print collecting.

Like many of our members, I bought my first print when I was quite young and had little knowledge about prints or collecting. A printmaker of some repute made an annual visit to the college I was attending and offered his prints at reasonable prices. I purchased one, and my collection had begun! Since I was struggling in the printmaking course I was enrolled in, it was a revelation to see what the medium was capable of producing. So over the years, I continued to buy a print here and there when I could afford it, since generally prints are less expensive than other forms of art. Printmakers usually print an edition of twenty or more.

When I joined the Print Club years ago, my appreciation of prints really began to develop as I gained insights into what to look for. Prints in the Parlour is one of the many programs offered by the Club, in which members are invited to visit other members' collections. Some members concentrate on a particular period of printmaking, like early twentieth century prints in black and white, while others are only interested in contemporary Japanese prints. These wonderful programs give you insight into the period the artists worked and the conditions that helped to create or inspire the work.

The Print Club also organizes local and out-of-town trips to visit print departments in major museums, college museums and private collections. One of the great joys is seeing some of the great treasures close-up in the print study room, since the works are shown privately without a glass covering.

The Fine Print Fair is another opportunity to learn more. For many years, the Fair has brought prominent print dealers from around the country. I started attending Print Fairs a number of years before I joined the Club since they are opened to the public. You can just browse or ask questions of the dealers who are more than anxious to show you their work and discuss their artists.

This year the Print Fair will be held for the first time in the Atrium of the Cleveland Museum of Art, September 26–29, 2013. This would be a good time to introduce yourself to the art of printmaking and maybe even think about starting a collection. You can even pick up information on how you could become a Print Club member.

The Print Club of Cleveland

11150 East Boulevard
Cleveland, Ohio 44106
216.707.2579
printclubcleveland.org

FINE PRINT FAIR

SEPTEMBER 26–29, 2013

CLEVELAND MUSEUM OF ART

Reimagining Cleveland

by Grafton J. Nunes, President, Cleveland Institute of Art

COURTESY OF SPACES

The Cleveland art scene buzzes with energy, like this opening night, overflow crowd at SPACES.

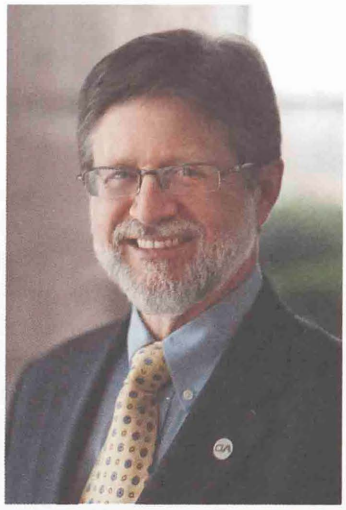
IT IS EASY for a relative newcomer like me to see that something exciting is happening in Cleveland today. Call it "rust belt chic" or a resurgent Cleveland, this city is reconceiving and rebuilding its sense of self, and re-establishing its reputation as a great place to live and work. To many, it seems like an overnight success. But like all overnight successes, it was a decade in the making and involved the collaborative efforts of many in the public and private sectors.

The devastation caused by economic dislocation, population decline and ecological degradation are all too well-known. But over the last decade there have been individuals and entities who dedicated themselves to rethinking and revitalizing our city. With the critical support and partnership of government—along with numerous foundations, corporations, real estate developers, educational, cultural, and medical institutions—initiatives like Reimagining Cleveland, Rust Belt to Artist Belt, the Cuyahoga County Land Reutilization Corporation, Community Partnership for Arts and Culture, and Cuyahoga Arts and Culture are gaining traction and transforming lives across Greater Cleveland. Residents are hungry for the cultural programming these groups promote.

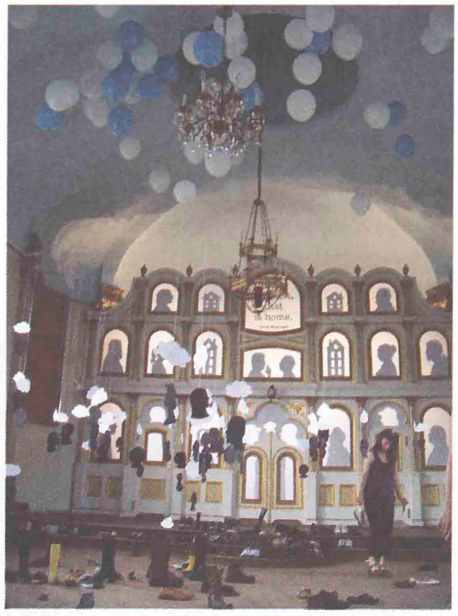
It has been clear to me that people in this region love to come together to experience music, art, theater, sports and food. This creates great audiences. Great audiences help create a great culture, which in turn enhance the quality of life. These initiatives are social mechanisms that channel and intensify the area's natural vitality and are a testament to the creative vision, fortitude and enduring faith of Clevelanders who never gave up.

When I lived in New York City and later in Boston, I saw firsthand how artists could play an important role in the social transformation of a place. Obvious examples are Soho in lower Manhattan and the South End in Boston. Once the bustling mercantile trade centers of their cities, manufacturing moved away after World War II, leaving industrial wastelands of crumbling factories and sweatshops. From the '60s through the '80s, visual and performing artists moved in, drawn by reasonable rents, high ceilings, and an abundance of open space and natural light. The artistic product attracted galleries and theaters which in turn spawned the cafes, restaurants and boutiques. The same dynamic has been repeated in Chelsea and DUMBO in New York, and the Combat Zone and Fort Point in Boston. I believe we are seeing the early stages of a similar phenomenon in

ROB MULLER



COURTESY OF THE GORDON SQUARE ARTS DISTRICT



COURTESY OF WATERLOO ARTS

Above: Brite Winter Festival. Above right and below: Gordon Square Arts Day. Above center: Grafton Nunes, President, CIA.

Cleveland, except now the neighborhoods are Collinwood, Detroit Shoreway, and Tremont. The challenge will be to maintain the dynamic mix of art and commerce without the gentrification that makes it economically difficult for the social pioneers who revitalized each neighborhood to remain.

It is wonderful to see the Cleveland art scene getting attention outside of Ohio. Michelle Aldredge, founder and writer for the blog 'Gwarlingo' said it best after a visit to Cleveland to address CIA students. Now gone viral, her post is titled "The Cleveland art scene, be prepared to be surprised." She says, "It is artists in cities like Cleveland and Detroit who are in the best position to re-imagine our industrial landscapes and turn them into something new and unique, something we cannot even fathom at present. And such changes won't occur in a vacuum. There must be community engagement, as well as dialogue and cross-pollination between disciplines, racial groups, and economic classes. This is why programs like the Cleveland Clinic's Arts and Medicine Institute, the Cleveland Institute of Art's biomedical art program, and Kent State's Cleveland Urban Design Collaborative are so essential."

Cleveland Institute of Art

11141 East Boulevard
Cleveland, Ohio 44106
800.223.4700
cia.edu

Looking through the CIA lens, I'm grateful for the opportunities that this new renaissance is bringing to Cleveland. I see this journal, and each of the members of the Collective Arts Network as part of that success. CIA of course has its role to play too. As part of the visual arts and design ecosystem in Cleveland, CIA will continue to bring new creative talent to Northeast Ohio from other parts of the state, country and beyond to inspire and educate the next generation of art and design students in the creative thinking and processes they will need to produce work that will enrich our spirits, our environments and our lives. Eventually many of these CIA students will make Cleveland their home, and contribute to Cleveland's neighborhoods, galleries, museums, manufacturers, design studios, and economy.

We are all connected. Our successes all reflect on each other in one way or another. As a relative newcomer, I can look at our present with fresh eyes, informed by my experiences in other cities. And I see a dynamic culture that is uniting art and commerce, education and medicine in a yeasty mixture of voltage and movement. All of our ships are rising on the same tide. Mutual appreciation and collaboration will maintain the momentum of renaissance that I am convinced Cleveland is creating. Let's celebrate together!

The Sculpture Center's Summer Performances Act Out

by Sarah Bryan

THE SCULPTURE CENTER'S multiple summer performances, a first for the annual W2S (Window to Sculpture Emerging Artist) series, have a focus on women's work. Visit our website for dates, times and places.

Whitney Huber and collaborator Joan Giroux perform in the Sculpture Courtyard during the opening of *Gary Blowers: Active Vibrations*. Their *Shift* employs low-tech kinetic props to create a day-to-night workday cycle of mundane yet beautiful labor. Elizabeth Emery and Corrie Slawson explore the downside of this labor, the wage disparity between men and women, with *Making Money the Harder Way: get used to it, make it stretch*, an all day Uptown Cleveland performance that ends in the Main Gallery with a Quittin' Time Happy Hour. Susan Byrnes's *Mending is Better than Ending*, again highlighting women at work, is a community construction project.

Bucking the trend, R Ferris, who is highly interested in viewer participation, presents a startling look at studio practice. Finally, Jimmy Kuehnle's spontaneous performances draw attention to our surrounding neighborhoods all summer.

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
216.229.6527
www.sculpturecenter.org
info@sculpturecenter.org

GARY BLOWERS: ACTIVE VIBRATIONS | JUNE 14–JULY 27, 2013 | RECEPTION 5:30 TO 8PM FRIDAY, JUNE 14
FEATURING WHITNEY HUBER: SHIFT, WITH COLLABORATOR JOAN GIROUX AT 7PM

MAKING MONEY THE HARDER WAY: GET USED TO IT, MAKE IT STRETCH, ELIZABETH EMERY & CORRIE SLAWSON | UPTOWN CLEVELAND AND MAIN GALLERY | 10AM–6:30PM JUNE 21 (RAIN DATE JUNE 26)

R FERRIS: PARTICIPATION | MAIN GALLERY | FRIDAY, JULY 19

SUSAN BYRNES: MENDING IS BETTER THAN ENDING | A CLEVELAND LOCATION | 7PM FRIDAY, JULY 26

SPONTANEOUS | JIMMY KUEHNLE | ON NEIGHBORING STREETS

AA WR

Western Reserve Open Photography Competition
Opening November 2, 2013 at Beachwood Branch of the Cuyahoga County Library, 25501 Shaker Boulevard, Beachwood.

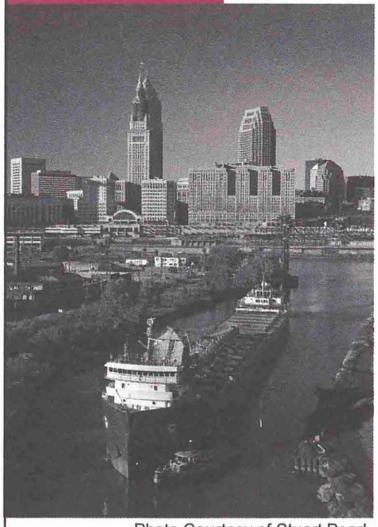


Photo Courtesy of Stuart Pearl

The Artists Archives of the Western Reserve is pleased to announce its 1st Open Photography Competition. All Northeast Ohio photographers working in all photographic mediums are eligible to submit work May 13—August 1.

Juror: Barbara Tannenbaum, Curator of Photography, Cleveland Museum of Art.

Submission Information can be found at the AAWR website at www.artistsarchives.org.

ARTISTS ARCHIVES
AA WR
WESTERN RESERVE OPEN PHOTOGRAPHY COMPETITION

Westlake-Westshore Arts Council Promotes Visiting Artists, Deutschman Studio Demo, and Community of Fine Arts Juried Exhibition.

by Marge Widmar

AWARD WINNING visual journalists Andrea Levy and Chris Morris, both of the Plain Dealer, showed and discussed a prolific number of illustrations and filled second semester classrooms with energy during their time as visiting artists at Westlake High School. Examples of their art, as companion to text, were sometimes humorous and other times serious. Their oeuvre proved them perpetually engaged and insatiably involved in their occupation, inspiring to both students and faculty. The classroom visits were arranged by the W-WAC.

With support from Nordson Corporation for an Educational Event, W-WAC will facilitate an Afternoon in the Studio of Painter Mary Deutschman (1-5 pm June 22, 2013). Known for her powerful use of color, and inviting compositions of jazz musicians from Cleveland and New Orleans, scenes from the Westside Market, California beaches, the Metroparks and more, Deutschman will present a "Journey from a Sketch Book to a Gallery." Applications and details to attend this afternoon in Deutschman's studio can be found on the W-WAC website.

The W-WAC 14th Annual Community of Fine Arts Juried Exhibition at Westlake Porter Public Library will run August 5th through 17th, with a Meet the Artist Reception on the 17th. Entrance forms and show details, including awards information, can be found on the W-WAC website.

Westlake-Westshore Arts Council

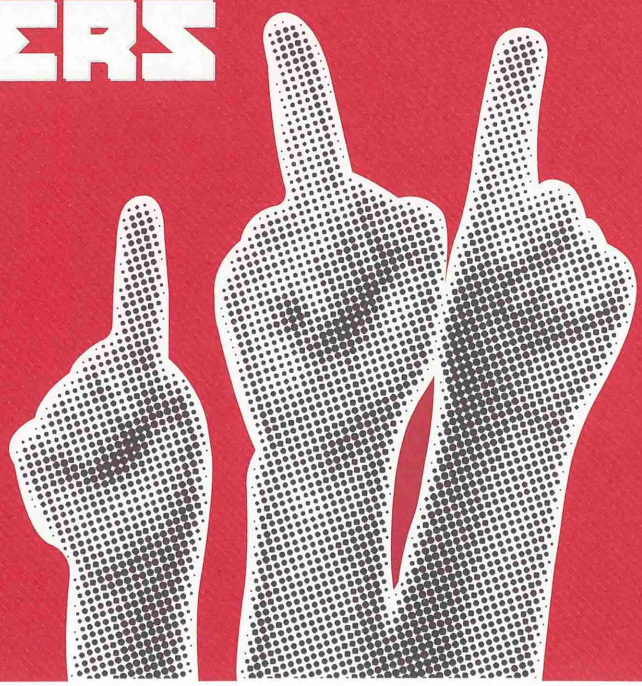
PO Box 45189
Westlake, Ohio 44145
w-wac.org

COURTESY OF THE PLAIN DEALER

Illustration by Cleveland Arts Prize winner and Creative Workforce Fellow Andrea Levy.

VOLUNTEERS

The Collective Arts Network has projects that need your energy and skills. These are defined, self-contained projects that directly contribute to the ongoing success of CAN—from event planning and support, to coordination of the CAN flyer distribution tree, and more. So pitch in! To learn how you can help, contact michael@canjournal.org.



Exotic Places and Idle Pursuits

by Audrey French

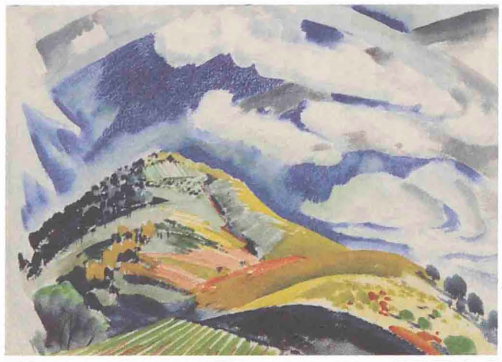
IN JULY and August, Thomas French Fine Art's online exhibition Exotic Places and Idle Pursuits will showcase artworks reminiscent of summer vacation. As part of the creative method, artists have often lived near or traveled to some of the most beautiful locations on earth. The artworks they create are often favorites among individuals looking for souvenirs of cherished memories.

Some of the artists in this exhibition will include: Paul Signac, George Bellows, Charles Demuth, Will Barnet, and Karl Schrag. Specifically, George Bellows' "River Front" lithograph highlights the experience of boys swimming in the East River of New York.

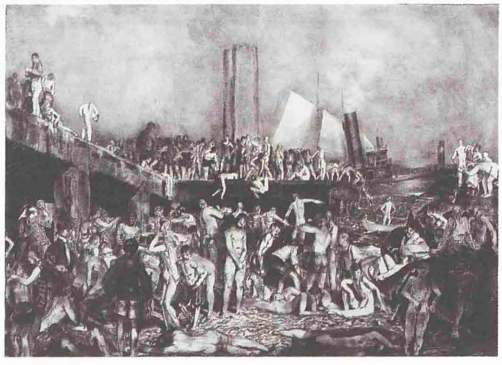
Thomas French Fine Art
330.867.1679
thomasfrenchfineart.com

Cleveland School artists in the exhibition include: William C. Grauer, George G. Adomeit, Ray Sommer, Emma Lane Payne, Greta Allen and August F. Biehle. Grauer's "Blue Skies of Summer" is particularly vibrant and make one feel as if they are sitting alongside the artist while he paints in the hillsides of Northeast Ohio.

Whether depicting Europe, the United States, or Ohio, all the works featured in the exhibition are sure to appeal to everyone's fondest memories of summer. For more information visit: thomasfrenchfineart.com.



COURTESY OF THOMAS FRENCH FINE ART



COURTESY OF THOMAS FRENCH FINE ART

Top, *Blue Skies of Summer*, watercolor on paper, c. 1930, William C. Grauer. Bottom, *River Front*, lithograph, 1923-4 by George Wesley Bellows

SAVE THE DATES:
09.21.12
10.19.12
11.16.12
12.21.12
01.18.13
02.15.13
03.15.13
04.19.13
05.17.13
06.21.13
07.19.13
08.16.13
09.20.13
NORTHEAST OHIO'S ECLECTIC ARTS MAZE
78th STREET STUDIOS
THIRD FRIDAYS
1300 W. 78th St. north of Lake Ave. at the west end of the Gordon Square Arts District.
Come see the largest fine art complex in Cleveland with over 40 galleries, studios, and other creative spaces all under one roof. On Third Fridays, the whole building comes alive from 5 - 9 pm for the most fascinating art walk you've ever experienced.
78thstreetstudios.com

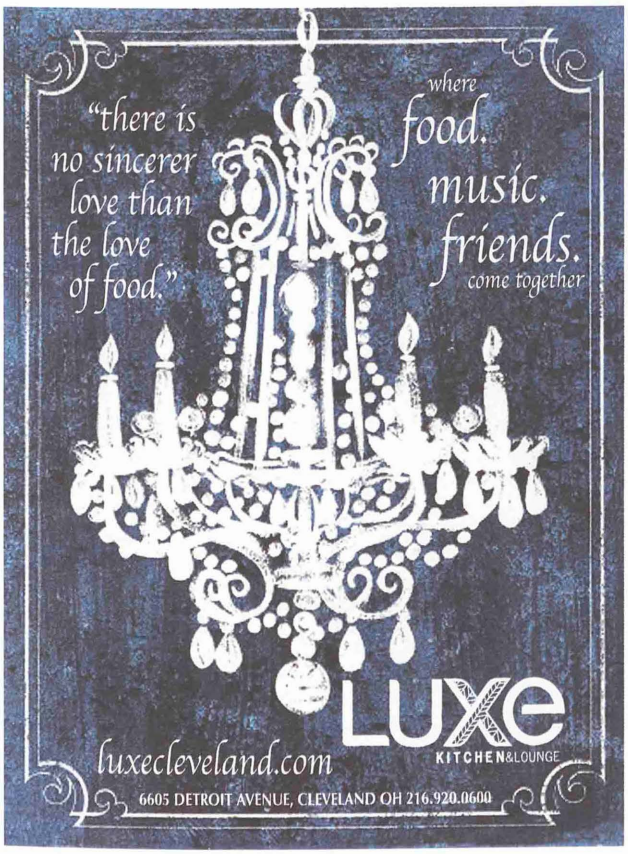
The Collective Arts Network and *CAN Journal* have a new place in the same neighborhood.

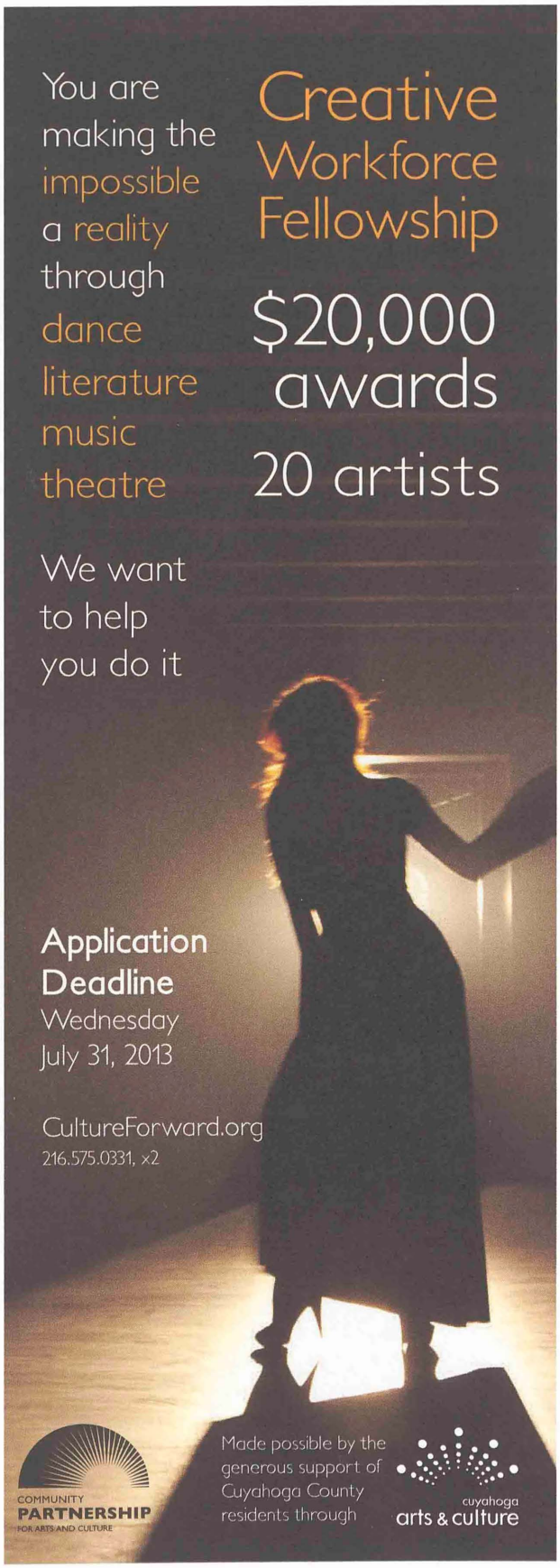
WE'VE MOVED

Send your paper correspondence and flyers for the CAN Distribution Network to:

CAN
c/o SCSDC
4205 St. Clair Avenue
Cleveland, Ohio 44103

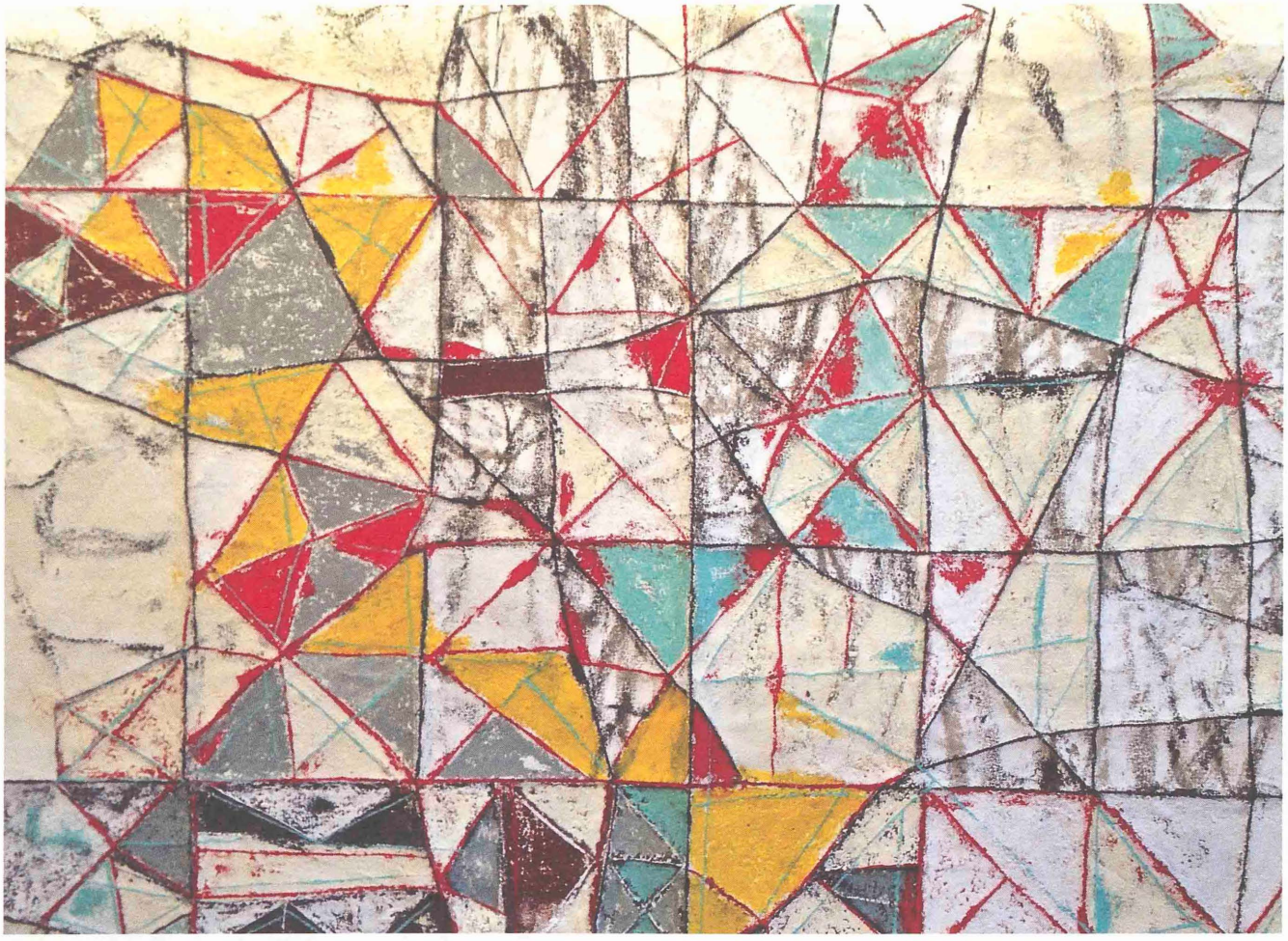
CANjournal.org


"there is no sincerer love than the love of food."
where food. music. friends. come together
LUXE
KITCHEN&LOUNGE
luxecleveland.com
6605 DETROIT AVENUE, CLEVELAND OH 216.920.0600


You are making the impossible a reality through dance literature music theatre
We want to help you do it
Creative Workforce Fellowship
$20,000 awards
20 artists
Application Deadline
Wednesday
July 31, 2013
CultureForward.org
216.575.0331, x2
COMMUNITY PARTNERSHIP FOR ARTS AND CULTURE
Made possible by the generous support of Cuyahoga County residents through
cuyahoga arts & culture

The Elephant In The Room: Prepare To Be Surprised

by Debra Lawrence



ALL IMAGES COURTESY DEB LAWRENCE

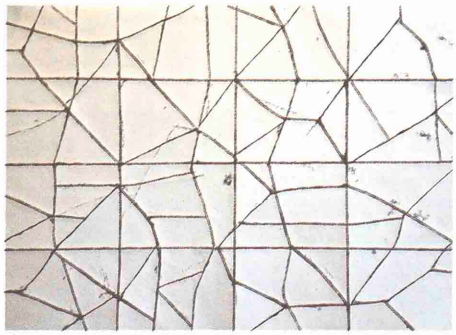
I ROLLED AND PINCHED, fashioning the amorphous lump of clay into a smug looking elephant. Like most 7-year-olds, creating an artistic masterpiece came as naturally and unselfconsciously as breathing and eating. When my new friend emerged from the kiln, she was a bit worse for the wear, but nothing a bottle of Elmer's glue couldn't fix. Having been raised on a steady diet of Picasso, Warhol and Suess (as in Dr.), I could think of no better color to paint her than tangerine orange. From her conception, there was something so unmistakably endearing about this earnest creature, full of wonky sensibility, you couldn't help but fall in love.

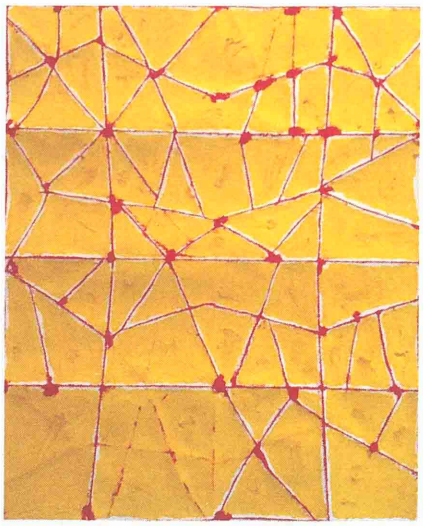
As a "grownup" artist, I attempt to depict authentic emotion and experience, finding satisfaction in that which is intensely genuine and ultimately imperfect. My abstract oil paintings center on Winnicott's notion of transitional objects, akin to security blankets and other beloved objects. It's not a coincidence that I work directly on the floor, from all four sides, grasping, folding, painting... imbuing my paintings with a veritable soul. While some never quite "make it," others magically come to life. That's part of the obsession, I think, with making art and collecting art. Art...good art ... has a palpable soul, which speaks to us. Once we're hooked, there's no turning back.

That seems to have been how it went for Herb Vogel, a former postal clerk, and Dorothy, his librarian wife, who began collecting contemporary art in 1962. Despite their meager incomes, and 1-bedroom flat, they amassed an astounding collection of over 5,000 pieces. They bought what they liked, what they could afford, and what they could carry home. They often purchased art from artists just starting out. Their entire collection, which they donated to museums prior to Herb's death in 2012, is now valued in the hundreds of millions of dollars. Dorothy and "Herbie" (as Dorothy liked to say) were passionate, humble, generous souls, not unlike many Clevelanders I know. They

believed the best way to understand and appreciate art was to see lots of art, and live with lots of art.

Whenever I return from international art fairs and gallery exhibitions, I am struck anew by the quality of art right here in Cleveland. The Cleveland art scene has long been a hibernating giant...but that is changing. Check out the Gwarlingo blog post, "The Cleveland Art Scene: Be Prepared To Be Surprised," by Michelle Aldredge, which sings our praises around the globe. Cleveland's best kept secret, the elephant in the room, is showing her verve. So, see lots of Cleveland art, and live with lots of Cleveland art. Buy what you like, buy what you can afford, and buy what you can carry home...or rent a truck!





Previous page: *In It Together*, contemporary oil painting on canvas, Deb Lawrence, 2013. Left: *Take A Breath*, contemporary oil painting on canvas, Deb Lawrence, 2013. Above: *Don't Get Burnt*, contemporary oil painting on canvas, Deb Lawrence, 2013.

Deb Lawrence

Tower Press Building
1900 Superior Avenue, Studio #101
Cleveland, Ohio 44114
216.272.0751
deblawrencecontemporary.com

PREPARE TO BE SURPRISED

EXHIBITION OF CONTEMPORARY WORKS

FRIDAY, JULY 12, 5–9PM

WOOLTEX GALLERY, TOWER PRESS BUILDING

OMAR VIZQUEL NEW WORK

July 7-August 4, 2013
Convivium33 Gallery
1433 East 33rd Street
Cleveland, Ohio 44114
www.josaphatartshall.com
216.881.7838

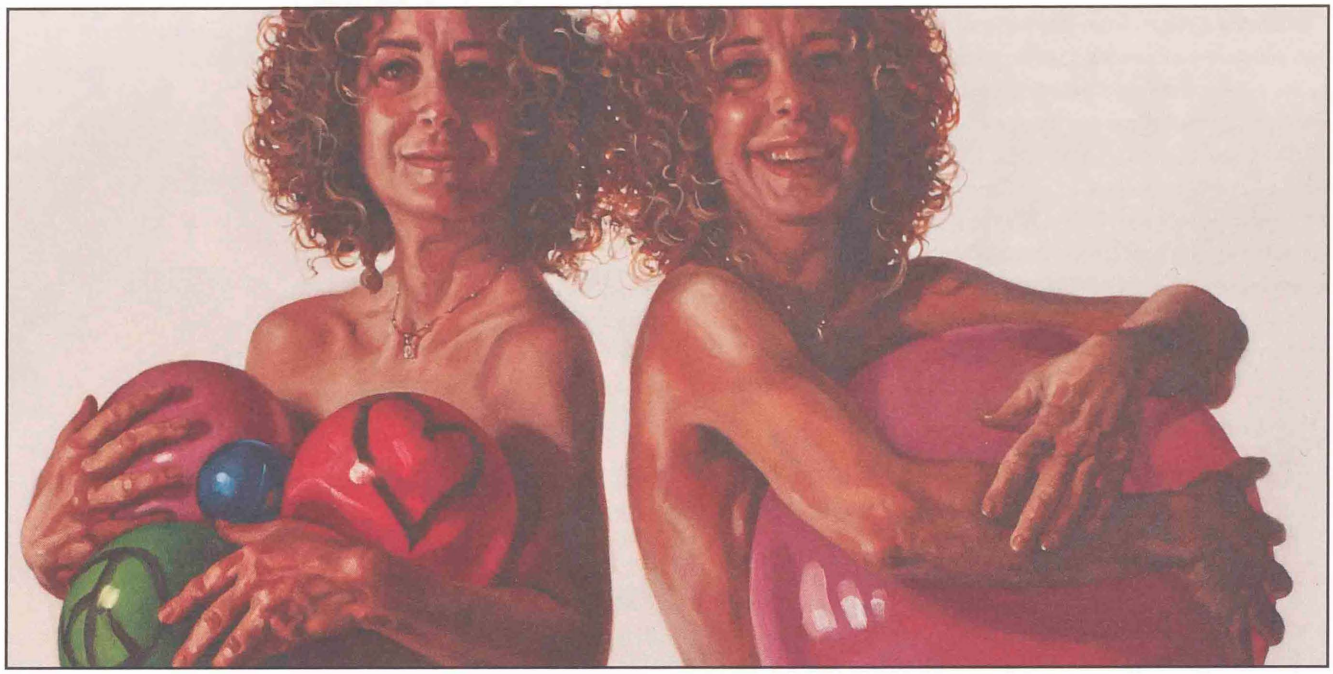
Artist reception
Sunday, July 7, 2013, 5-8pm

Omar Vizquel photographed in Cleveland artist Mat Dibble's studio.

Chicks with Balls

by Judy Takács

JUDY TAKACS



Sharon just wants peace, love and joy, by Judy Takacs. 48" by 60," 2012.

I ASKED my female friends and family to take off their tops for me and pose holding a variety of balls to cover their breasts. Oddly enough, many of them said yes...and here's why.

These chicks really do have balls. And not just the kind it takes to have a little fun and show some skin. They are truly the unsung heroines of their ordinary lives...and that's why I picked them.

Then I asked them to pick their balls by thinking metaphorically and symbolically to represent their strengths and struggles.

There is great depth and complexity in the challenges my ladies have faced. Some follow disciplined paths to success, and others reinvent well-planned lives turned upside down. Some are starting, some starting again.

They're sandwiched between parental dementia and teenage anxiety and depression. Some have survived cancer and found inner strength when illness has taken it.

Some are guided by great faith, some by great faith in self. A few have survived heartbreak and betrayal and held their head high.

One jumps from airplanes, another runs triathlons, one plays rugby, a few play tennis and many cheer for their children at whatever sport they are playing.

They fight for their children and with their children. They care for sick parents, children, husbands, siblings and have also buried parents, children, husbands, and siblings.

They speak their minds when they should and sometimes when they shouldn't, but will always keep a secret to protect someone they love, as I am keeping their secrets even while celebrating how well they deal with them.

They dance, they sing, they paint, they create, they document, they heal, they learn, they fall down and get back up, they help and they love. And, quietly and efficiently from the shadows they ensure that the people in their charge are loved and cared for.

These ladies are you and they are me. We do so much that goes unnoticed, but so profoundly affects those we love. We don't want sympathy, but we do deserve credit.

It is our stories that I blog about and that inspire these paintings. I could have named the show, "Portraits of Female Courage", but I think it's way more fun to call this collection "Chicks with Balls."

Show opens at BAYarts August 9th.

Judy Takács was awarded an Ohio Arts Council Individual Excellence Award for 2013.

Judy Takács

judytakacs@me.com
judytakacspaintspeople.com
chickswithballsjudytakacs.blogspot.com

CHICKS WITH BALLS: JUDY TAKÁCS PAINTS UNSUNG FEMALE HEROES

AUGUST 9–30, 2013 | OPENING RECEPTION: 7–9PM AUGUST 9

GALLERY TALK: 7PM AUGUST 14 | WORKSHOP WITH JUDY TAKÁCS: AUGUST 24–25

BAYARTS 28795 LAKE ROAD, BAY VILLAGE, OHIO 44140 440.871.6543

HEDGE
GALLERY

HEDGE Gallery, formerly Suite 200 Gallery in the 78th Street Studios, is here!
June 21st through August 10th features paintings by local emerging artists Sarah Hayes and Jim Morano.

Owned and operated by Hilary D. Gent, HEDGE is focused on providing contemporary space for emerging and professional artists to exhibit their work in one of the most engaging art complexes in Northeast Ohio, 78th Street Studios. The gallery can be rented for event space, opening more networking opportunities for the exhibiting artists, and providing an inspiring, culturally rich setting for weddings, corporate meetings, benefits, etc.

Open Monday through Friday from 11:00am to 5:00pm and by appointment.

1300 West 78th Street, Cleveland OH 44102 • 216.650.4201 • hedgent@gmail.com • www.HEDGEartgallery.com

SNAP! WARHOL
In the Photobooth with Andy Warhol & Friends

JUNE 22 – OCTOBER 13
massillonmuseum.org

MASSMU
MASSILLON MUSEUM

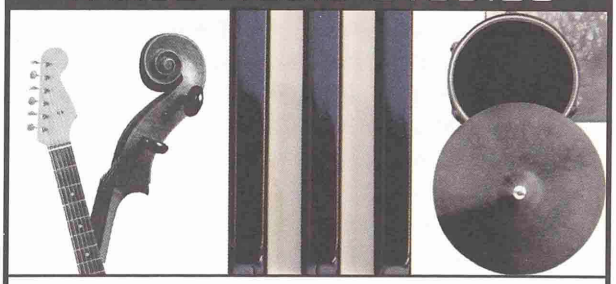
Andy Warhol, Self-Portrait Detail, 1963-1964 Collection of the Andy Warhol Museum, Pittsburgh
© 2013 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS) New York

The Disco Ball at MassMu's Studio 54
DISCO-THEMED PARTY . $80 PER PERSON . PHOTOBOOTH FUN
Friday, June 21 . 7:00–11:30 pm
Tickets: 330.833.4061

Exhibition Opening
FREE . NO RESERVATIONS . PUBLIC
Saturday, June 22 . 7:00–9:00 pm

Massillon Museum
121 Lincoln Way East . Downtown Massillon
330.833.4061 . massillonmuseum.org

VANCE MUSIC STUDIOS



- Private Instrumental Music Lessons
- Private Non-Instrumental Lessons
- Young Student Lessons
- Ensembles
- Live Music

- All Levels • All Ages • All Styles
- Study with Professional Musicians
- Learn How to Play Like a Pro From a Pro

For more info: **www.vancemusicstudios.com**

16426 MADISON AVENUE, LAKEWOOD, OH 44107
216•227•2886

Y2CAN: MORE THAN THE SUM OF OUR PARTS

by Michael Gill

One year ago, *CAN Journal* was all potential: the vision–the possibility–that Northeast Ohio galleries and art organizations could put together their own magazine. As CAN launches hard into its second year, it's even more apparent what this project actually is: The Collective Arts Network is the sum of its parts, and more. We are artists, galleries and art organizations, working together.

Both CAN and its member organizations have that in common: Our strength is the sum of our parts–especially individual artists who constantly reach out to each other, to neighborhoods, to the world at large to create the building blocks of culture. So what better way to mark the milestone of CAN's first year, than through the eyes of individual artists working with our members? These are people who have impact, as you'll see–bringing art to every corner of Cleveland, and taking Cleveland art and ideas to the world.

We asked a few of them to talk about what they've done in the last year, and to tell us what they're working on for the next. Here's a look at what several of them had to say.

DANA OLDFATHER

Painter Dana Oldfather spent much of the last year in a dingy studio on Euclid Avenue—a space acquired specifically to make what would be her largest work to date, a monumental painting measuring more than 31 feet long and more than 5 feet high. The massive, abstract "Tap, Crack, Bellow," also gave its name to Oldfather's first solo exhibit in a museum, at the Butler Institute of American Art in Youngstown.

The exhibit featured "nine spanky new works," hung in the Butler's Davis Gallery. A 24-page, full-color catalog accompanied the show, including large color plates of each painting, an introduction by Butler director Dr. Louis Zona, and an essay by Douglas Max Utter. *Tap, Crack, Bellow* ran from March 3 through May 26.

"It's been an absolutely amazing experience and I'm so proud to have been given an exhibition in the first museum exclusively dedicated to American Art," Oldfather said. "I'd like to give a special thank you to Richard Moore and The Bonfoey Gallery, who enabled me to make this work, and made the exhibit possible."

In the coming year, Oldfather is one of four artists participating in SPACES 2014 Quarter Art program.

The program commissions four prominent artists from the region to create limited edition works that will be available to collectors. Other participating artists in 2014 are Stephen Yusko, Brandon Juhasz, and Kate Budd.

Oldfather is also looking forward to a group exhibition of NE Ohio painters at Kent State's Downtown Gallery. Curated by Martin Ball, the show will run October 23 through November 16, 2013, concurrently with an exhibition of painters from the American Abstract Artists Association.

COURTESY OF THE ARTIST

Painter Dana Oldfather.

COURTESY OF THE ARTIST

Dragon, by Claudio Orso.

CLAUDIO ORSO-GIACONE

In Claudio Orso's own words, the last year was "dominated by puppets." The domination began when Claudio created a dragon for Oberlin's annual Big Parade—a 30-foot orange, smoke-spewing dragon powered by two "double bike contraptions." That got the attention of Oberlin Conservatory Sinfonietta director Timothy Weiss, who commissioned the artist to create puppets for the Sinfonietta's production of Manuel De Falla's one-act puppet opera, *El Retablo de Maese Pedro or Master Peter's Puppet Show,* which was performed in November.

"I never worked so hard at art, ever," Claudio says. "Bless the ignorance-of-consequences, which endlessly propels us to try what we never tried before, unreasonably thinking that we can actually make it happen."

For the production, he built two nine-foot puppets, each animated by a person inside, plus 40 fully articulated shadow puppets, each approximately 40" tall. He also built a shadow puppet theater with backgrounds for them to play in. It's appropriate, Claudio observes, that on premiere night he performed as Quixote, "a role that appears to fit me and my endeavors." The production travels to Columbus next Spring.

In the present, Claudio is part of a group of printmakers paired with union workers to create art for a Labor and Trades show at Zygote Press. Orso is working on a large woodcut, paired with retired U.S. mail carrier April Stoltz. The *Labor and Trades Show* opens in July.

In the future, Orso plans a trip to Virginia City, Montana, where he'll make knapweed paper and woodcut prints of Calamity Jane to help celebrate the 150th anniversary of the discovery of one of the nation's richest gold deposits, which led to the founding of the town.

COURTESY OF THE ARTIST

Artist Dott Schneider.

DOTT SCHNEIDER

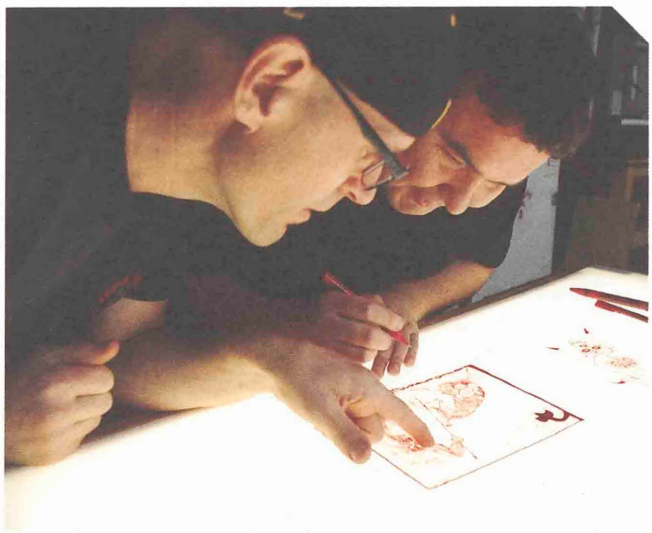
"Cultural Maraca" Dott Schneider has frequently incorporated topography in her works. In April of 2012, for example, her show "Missing Pieces" at Legation Gallery presented Ohio maps that led viewers to oversized puzzle pieces she had made and stashed all over the state. Later the same year, her exhibit of paintings, "Molecules," dealt with places she'd been in and around Cleveland.

But Schneider has had a lot more than her own work going on lately. Not only did she return to school—taking classes at Tri-C, toward an eventual art history degree from Case—but she also got married. And launched Miller Schneider Gallery (16008 Waterloo Road, Cleveland). Exhibits so far have included works of Megan Dietz and Tyler Zeleny.

Schneider will add lots of fuel to her topographical firestorm this summer as she and her husband honeymoon on a transcontinental road trip through the United States.

"I'm excited about documenting the different topographies. I want to bring [material] back to my studio for further development. My upcoming solo exhibition at Brandt Gallery in Tremont opens on my birthday, October 13, 2013, and will bring these new works out for your edification. I couldn't be more thrilled to be back in the studio. I'm looking forward a great spring and summer and an even more involved year. Suddenly, turning 45 is gearing up to be kick ass. It's a great time to be an artist in CLE."

KATHLEEN CERVENY



Jason Lehrer, left, working with Ivan Andres Lecaros-Correa.

COURTESY OF THE ARTIST

Detail, *Ahoy*, by Matt Dibble, oil on wallpaper.

JASON LEHRER

Any single aspect of Jason Lehrer's 2012 Wyoming Artist Expedition could serve as a milestone. From the trip itself, to the artistic collaborations, to the resulting show, the project combined art, travel, and environmental activism to bring the artists' perspective to one of the nation's hottest debates—whether to allow fracking beneath the public wilderness.

As Lehrer wrote one year ago in the inaugural issue of *CAN Journal*, "Great art gets attention and sparks discussion. Using our ability to visually interpret the world we'll educate, inform, and inspire people around one of the most controversial issues facing America, oil and gas drilling on our public lands."

The roster of artists included Michael Loderstedt, Lori Kella, Mic Marusek, Lindsay Olson, Jeff Hubbell, and Lehrer himself.

Art created in response to the trip was exhibited in *A Vanishing Wildness: Works from the 2012 Wyoming Artist Expedition,* in the Spring at William Busta Gallery. The show will travel to Laramie, Wyoming in August and may also make an appearance in Utah in the Fall.

Meanwhile, back in Cleveland, Lehrer has been collaborating with artists visiting Zygote Press via the Cleveland Foundation's Creative Fusion program. In Fall of 2012 he worked with Chilean print maker Ivan Andres Lecaros Correa. He's currently working with Mexican artists Daniel Ruanova and Mely Barragan. He credits Kathleen Cerveny of the Cleveland Foundation, and Zygote Press director Liz Maugans for their work bringing international artists to Cleveland, and Zygote.

Lehrer has also been busy with contract printing collaborations, including with Christi Birchfield on a Julian Stanczak seriograph commissioned by MOCA Cleveland, and a collection of large and medium-sized paintings by Doug Sanderson, for exhibit at William Busta Gallery.

For the coming year he plans another Artist Exhibition, more contract printing collaborations, and a solo exhibit of his own work.

MATT DIBBLE

As always, Matt Dibble has been looking for ideas and exploring them in his large and modern abstractions. Last year the Cleveland Museum of Art captured the artist at work when a crew visited his studio. You can now watch his creative process in one of the nation's hottest new interactive museum exhibits, the Cleveland Museum of Art's Gallery One.

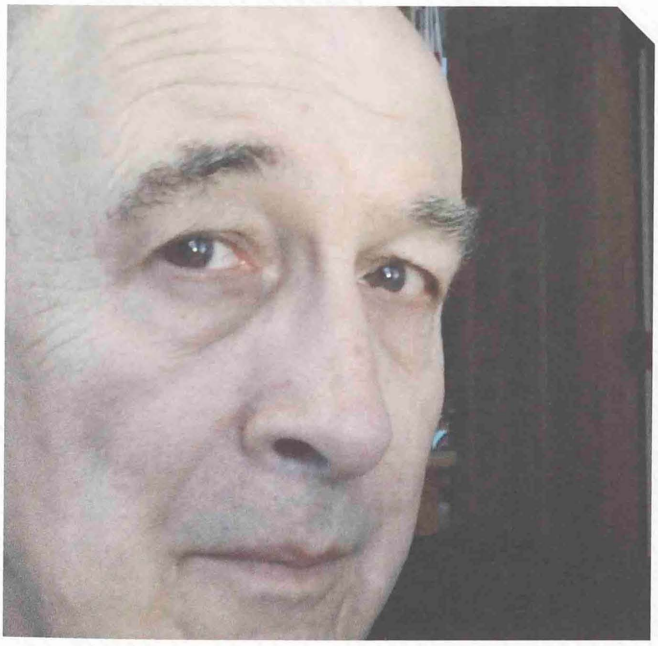
As Dibble looks back, it's clear that what he takes in has a significant impact on what he puts out. "In 2012, I was able to see several major painting exhibitions: a retrospective of William De Kooning at MOMA, and The Ocean Park Series by Richard Diebenkorn at the Orange County Museum of Art. These are two of my favorite modern masters. After the De Kooning show I visited the Frick Collection in New York, where a funny thing happened. After all the art I had seen, I was touched deeply by a Rembrandt self portrait. The sincerity of the painting was overwhelming. There was something so reminiscent of Modern there."

"People often ask me why I still paint this way. Why Modern? We have moved into an ironic period of art, and frankly, I don't find it very satisfying. Modernist approaches to painting still interest me in a big way, however. Not unlike the effect of the Rembrandt self portrait, I find Modernist painting to be more real, more sincere."

Like the people who bring you *CAN Journal,* Dibble has been editing. "Over the winter I have been looking at work going all the way back to the 1980s. I have been removing some of the unsuccessful paintings from the stretchers and cutting them up and re-configuring them into new compositions. . . . I have also been working with oil paint on wallpaper. After the painting is dry, I mount it to a stretched canvas. These paintings are an ongoing series of small work called Bastard Rainbow."

Finally, Dibble has been preparing for an exhibition of new work at Tregoning and Company in 2014. "It's exciting for me to be represented by Bill Tregoning and gratifying to know that some of my paintings will be viewed in the most handsome exhibition space in town."

COURTESY OF THE ARTIST



Artist Douglas Max Utter.

DOUGLAS MAX UTTER

Artist and writer Douglas Max Utter is absorbed in both his work and—if you've been active on the Cleveland art scene in the last twenty years—very likely yours, too.

Asked what he's been doing in the last year, he says, "Following a recent move to a smaller studio, I feel I'm at a turning point. Most of the materials I use are easy to find, and packed with raw expressive possibility. They've often lead to new subjects and points of view. In a similar way I hope that the compression of my present circumstances will channel, and maybe deepen, my priorities. ... Altogether I'm trying to build a bridge of thoughts, feelings, and portraits from my life, back to the mind of childhood and to my earliest interests. ... There are scenes I would like to revisit and people I wish to remember, some of whom—like most of the 37 faces in our family's album of tin type photographs—I never met. If my work has a central theme, it is probably the mystery of human identity, exchanged between persons or clutched close to the bone. In one way and another I've always tried to use painting to remember, and to re-imagine who I am and how I am in the world."

What he doesn't say is that he won the Cleveland Arts Prize Lifetime Achievement Award for 2013, or that his paintings are part of a show this Summer at Survival Kit Gallery. He leaves it to other people to tell you that. For him, it's all about the work itself:

"Our lives are measured by our bodies, by our experiences, by our shadows. Paintings are another measurement that some people make. They're things made by pushing materials around, however delicately or sloppily. Whatever the subject of my work, I'm also showing my hands and my hips and my shoulders clothed with the limits of my years, or the loneliness I feel as I push and move against and into the shift of things. I look for myself everywhere as if life was a mirror, and I am a dark jar filled with all of it."

COURTESY OF THE ARTIST

Exhibiting this summer at Survival Kit Gallery, Christi Birchfield is one of four artists gallery director Alex Tapie says "can't help but get it right." Detail, *Fallen Ladders Look Like Satellites*, Flowers, ink and collage on Paper, 20"x27.5", 2013.

ALEX TAPIÉ / SURVIVAL KIT GALLERY

When Survival Kit gallery director Alex Tapié looks back at the last year and forward to the next, she sees periods of inspiration and growth. Survival Kit's 2012 expansion made room for "overwhelming assemblages, large-scale drawings, and an environment altering group installation," Tapié says. "And, as always, we entertained our gallery goers into the later hours with musical performances ranging from experimental noise to free jazz to indie rock."

And then came the winter hibernation.

"We bundled up, kept moving, and survived late winter at Survival Kit, the gallery having closed for an eight-week hiatus." She's now happy to be back in action, with exhibits scheduled through most of 2013.

Survival Kit re-opened as a gallery in April. Tapié says the first show "kept intact our love for the conceptual and our ability to transform the room into an experiential space. "Space / Time" featured a video installation by Elena Harvey Collins, paired with works of abstract photographer Jason Robert Carroll. Tapie says she was honored to host a performance by The Cleveland Orchestra's Chamber Ensemble on the exhibit's closing night, May 17.

In the same month, and "in complete contrast," she adds that Survival Kit was excited to host a performance by K Records founder and owner, indie stalwart Calvin Johnson, hailing all the way from Olympia, Washington.

The Summer months will bring "a dense, vibrant, and eclectic show featuring four artists who can't help but get it right: the sensitive, layered prints of Christi Birchfield; the moody works of Douglas Max Utter; beautifully obsessive and immaculate collages by Adrienne Slane, along with newcomer Nikki Woods, showing off her painting prowess."

In the Fall, Survival kit will present deconstructed landscapes in painting and sculpture by Andy Curlowe, along with "raw and topographical" paper constructs by Kim Bissett. That brings us to the coming winter, which Tapié describes as "a blank slate, rich with possibilities on the verge of new year. Rest assured," she says, "we won't let you down."

LOVE, TERROR, AND HAPPY ACCIDENTS: KATE GILMORE AT MOCA CLEVELAND

by Lyz Bly

The nascent years of the 21st century have been shaped by subjectivity, identity politics, and social media, wherein identity is not only self-branded as subjective, but carefully crafted for public consumption. In that context it's rare to find art that has the potential to resonate broadly. Many of Kate Gilmore's works, however, are exceptional representations of (dare I say) "universal" human struggle and suffering.

Gilmore's exhibition at MOCA Cleveland features performance art created over the span of nearly ten years. It documents her aesthetic and conceptual development, as well as her lineage in the canon of contemporary art, post-1945. Gilmore simultaneously appropriates and subverts visual and conceptual referents from the largely white, masculine American art historical canon.

One of her most conceptually compelling performances is *My Love is an Anchor* (2004). In it she encases her foot in a bucket of plaster that hardens as she struggles to extricate herself from it. The performance is akin to Chris Burden's 1971 *Shoot* (in which the artist had an assistant shoot him in the arm at close range) in that she places herself in physical danger, documenting the action for future consumption. In some ways, *My Love is an Anchor* is more risky than Burden's performance, as Gilmore performed and documented the piece in the solitude of her studio.

In it she moves from a space of control to one of panic as the pressure of the hardening plaster becomes more and more painful and she realizes that she is unable to free herself. Each hammer blow she inflicts on the plaster and bucket reverberates in her bones, making attempts at freedom all the more agonizing. At the end of the 7:05 minute video, her terror is palpable. The documentation ends and the viewer is left assuming that she called someone to help her out of the perilous predicament. MOCA staff members explained that this was a learning experience for Gilmore: she realized that she should not conduct such actions alone. But the outcome of her lack of foresight is simultaneously compelling and problematic.

As allegory, this aspect of *My Love is an Anchor* illustrates a universally human reality—namely, that the struggles and existential crises that overtake us are often best remedied by interactions with others. Yet Gilmore's imprudence and lack of attention to detail also weakens the conceptual content. The title of the piece is underscored by a crudely painted heart with a sash of red fabric spewing from it. One is left wondering if the cartoon-like image is meant to serve as a foil to her corporeal struggle and suffering. Moreover, the title of the piece becomes cynically ironic in context. Perhaps, in the end, the joke is on the artist: her love, or a love, becomes not an anchor, but the liberator.

TIM SAFRANEK PHOTOGRAPHICS

Above: Kate Gilmore, My Love is an Anchor, 2004, Video with sound, 7:05 minutes. Left: Kate Gilmore, Love 'Em, Leave 'Em, 2013. Sculptural installation an high denition video with sound. Courtesy of the artist.

The most evocative piece in the exhibition is *Standing Here* (2010), a video of the artist climbing out of a square column of drywall. Shot from above, Gilmore dons a red polka-dot dress, black pumps, and sturdy black gloves. She punches and kicks holes in the drywall, creating a ladder of sorts that will free her from the confines of the deep, narrow space. While there is a general theme of struggle and clawing one's way out of the mire, the piece also has gender implications, as it is made by a young woman navigating the historically white, masculine art world. Her physical strength and vulnerability are simultaneously displayed, and her body is shown as a power force, but the feminine accoutrements—the dress, the pumps, the black stockings with runs in them—remind us that the role of women in art has historically been as object, and only recently as empowered agent-creator.

Beyond the art historical connotations, *Standing Here* resonates with this moment in American history, as Gilmore's performance is also akin to the day-to-day struggles of people attempting to survive from day-to-day in the aftermath of the 2008 financial collapse.

Gilmore created one piece—*Love 'em, Leave 'em*—specifically for MOCA Cleveland. As performance it is impressive, yet the detritus left behind—an enormous white pyramid structure with stairs on either side with a television-screen-shaped hole that reveals broken pots and black, white, and pink tempera paint—abounds with ambiguity. The performance involved Gilmore carrying hundreds of vases filled with paint up each side of the structure and dropping them through a hole at the top, resulting in a three-dimensional "painting" referencing Jackson Pollock's abstract expressionist action paintings. And, like the polka dot dress in *Standing Here,* the ceramic pots (which shatter as she drops them from above) reference femininity and, in this piece, the historical vision of the female body as a container and reproductive vessel.

Body of Work is a representative sample of pieces by an artist who is interested in process and in critiquing and referencing the history of American art. The exhibition is laudable for a number of reasons, namely that Gilmore does not shy away from the accidents that occur in the creative process—"happy" accidents that lead her down new, thought-provoking paths.

Kate Gilmore: *Body of Work*
March 16–June 9, 2013
MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

FUSING CULTURES THROUGH THE ARTS: CLEVELAND FOUNDATION PROGRAM BRINGS EXCHANGE AND UNDERSTANDING

by John C. Bruening

COURTESY OF ALKA MATHUR

Students at Cleveland Bridge, who have been making art with Creative Fusion artist Alka Mathur.

Is the Cleveland arts community ready for the world? For that matter, is the world ready for the Cleveland arts community? Creative Fusion, a Cleveland Foundation program that brings artists from all over the globe to northeast Ohio, answers both questions with a resounding yes. And both Cleveland and the world are better for the experience.

Creative Fusion is an urban-based international artist residency program that consists of two three-month residency periods each year – one in the spring and one in the fall. Guest artists are given the opportunity to develop new work during their stay and share a contemporary view of their culture with the Cleveland community.

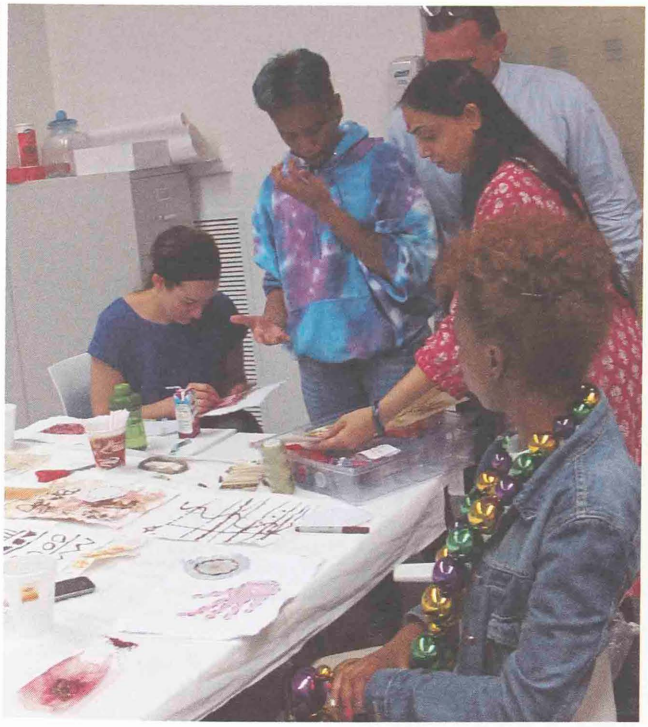
Artists are hosted by local cultural institutions, which provide studio space and materials. The host organizations also collaborate with partners to create interaction with local artists and the public--including hands-on learning experiences for youth.

The structure of the outreach is based on the host organization's existing programs, says Kathleen Cerveny, director of institutional learning and arts initiatives at the Cleveland Foundation. "If the host organization has an adult program or an after-school program as well, they would engage the artist with both of those groups," she says. "In some cases, the artist really only works with a single school the whole time he or she is here. In other cases, a host organization might have a relationship with two or three different schools."

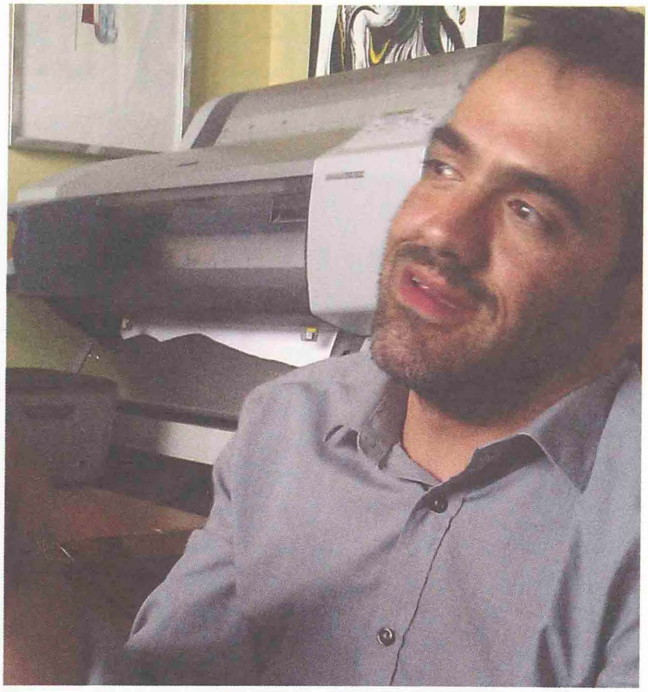
The Spring, 2013 artists—in residence through June--include Sabi Yun, of South Korea (hosted by the Ingenuity Festival); Ana Paula Jones, of Brazil (hosted by Cleveland Public Theater); Hue Pham Thi, of Vietnam (hosted by Young Audiences); Daniela Pizarro, of Chile (hosted by the Rainey Institute); Alka Mathur, of India (hosted by Art House), and the duo Mely Barragan and Daniel Ruanova, of Mexico and China (hosted by Zygote Press). The program focuses on artists from Asia, the Middle East, Africa, South America, Australia and New Zealand – countries which represent cultures less prominent in Cleveland's professional arts sector.

Alka Mathur, a mixed-media artist from New Delhi, India, is in residence at Art House, the community arts center in Old Brooklyn. Originally specializing in oil and watercolor, Mathur grew restless with traditional media about 15 years ago and began incorporating found objects into her work, such as pages of old books and other

COURTESY OF ALKA MATHUR



MICHAEL GILL



Left: *Creative Fusion* artist Alka Mathur works with students at Cleveland Bridge. Above: Creative Fusion artist Daniel Ruanova, who with partner Mely Barragan divides time between Tijuana and Beijing, discusses his work at Zygote Press.

throwaway objects. These days, her found object of choice is used teabags, which she uses to create sprawling, two-dimensional works of highly textured and colorful folk art.

"Teabags from Cleveland have started to become part of my work," she says. "It's like I'm collecting memories, because I write a little diary about each one of them. It's an account of the day's happenings. I'm sure some new piece of art will come out of it. The people of Cleveland are so open. That's what I love the most. You can talk to them very directly. If they feel like saying something to you, they just say it. They give me a lot of warmth, and I feel very much at home here."

Through Art House, Mathur has already shared elements of Indian art and culture with high school students. She has done similar after-school work with students at Stockyard Community School on the near west side. In addition, she has led one of Art House's two-day "Sippin' in the Studio" programs, which are designed to create a supportive and relaxing environment (including a glass of wine or two) for people who might not consider themselves artists, but want to learn and participate in an art form.

"Creative Fusion is really about bringing together the opportunities for some of the urban students and urban partner organizations to gain an understanding of a different culture," says Amy Craft, executive director of Art House. "It's a fascinating process. People who take part in our programming are able to learn about Alka's culture, and she is able to learn about American culture."

Sabi Yun is a 36-year-old multimedia artist from Seoul, Korea, the guest of Ingenuity Cleveland. Since his arrival at the beginning of April, he has been gathering materials and ideas for an installation he is planning to complete in June. Sabi's admitted difficulty with English makes him a man of few words when it comes to his work as part of the Creative Fusion program, but he knows the word "ambivalence." "Americans have many rights, many freedoms," he says. "But sometimes with the freedom, they have trouble deciding what to do."

What that sense of indecision will look like as a piece of art is still anyone's guess, says Paula Grooms, executive director of Ingenuity Cleveland. Grooms is keeping open the possibility that Sabi's installation may have a place at the Ingenuity Festival scheduled for September.

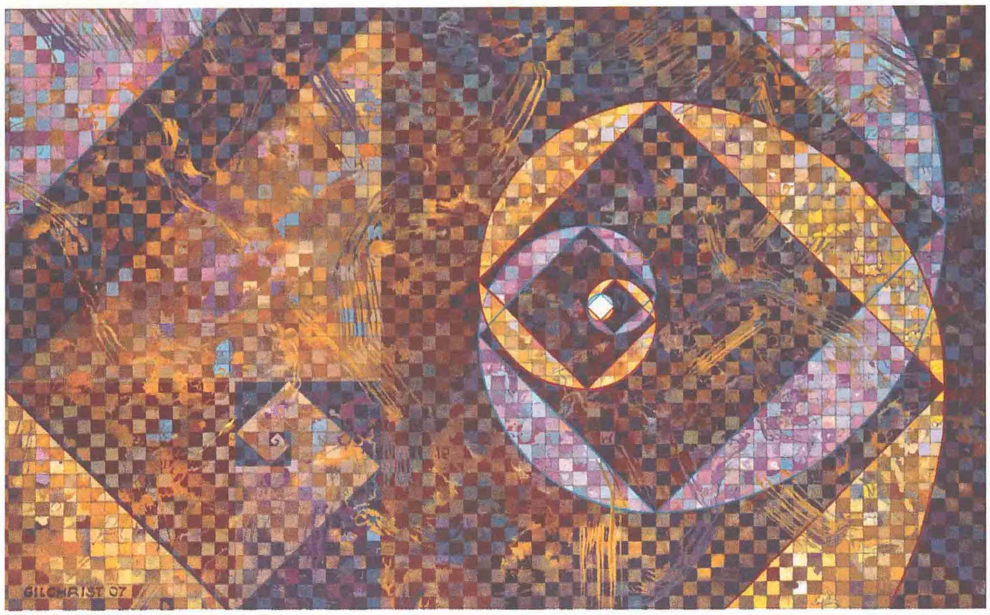
"He has a process," says Grooms. "He has a method of collecting data and thinking about what he wants to do, and that all happens before he thinks about what it actually will look like or how it will be built. He's asked us for a projector, so I'm assuming there will be imagery and maybe sound involved. The other day he asked me to tell him where he could buy full sheets of labels, the kind that you run through your printer and then peel off the adhesive backing. So he's definitely starting to think about materials. It's going to be interesting to see what he comes up with."

The Cleveland Foundation's Cerveny sees the Creative Fusion program as a two-way exchange, one where the world gains a better understanding of Cleveland, and vice-versa. "The original impetus was to introduce the Cleveland community to the world," she says. "And we also hope that the artist gets to understand the heartland of America. Many of the artist in the program have been to New York or Los Angeles, and we make sure to tell them that this is not a coastal residency. This is a community-engaged urban residency in a sophisticated but Midwestern American city. It's a city that is like what most of America is about. We tell them that if they really want to understand America, they should come to Cleveland."

THE GEOMETRY OF TIGERS

by Douglas Max Utter

COURTESY OF KOKOON ARTS GALLERY



Phi and Fibonacci Spirals, by Charles Gilchrist.

William Scheele's Kokoon Arts Gallery, with its low bank of windows and curved metallic partition wall at 78th Street Studios, is a mixture of worlds. Past meets future here, in a two-level room that's a cross between the bridge of a starship and an eighteenth century *wunderkammer* – with an emphasis on the "wunder." Scheele's stock-in-trade is really his openness to long views of earth's species, including utopias and dystopias of every stripe, and sculptural objects that seem like the artifacts of lost worlds. Darkling interior 'scapes map the infinities of the soul at Kokoon, surrounding a core collection of superb depictions of wildlife. Everywhere a shamanistic poise and promise is flanked by the variety of the natural world's rollicking, roaring drama.

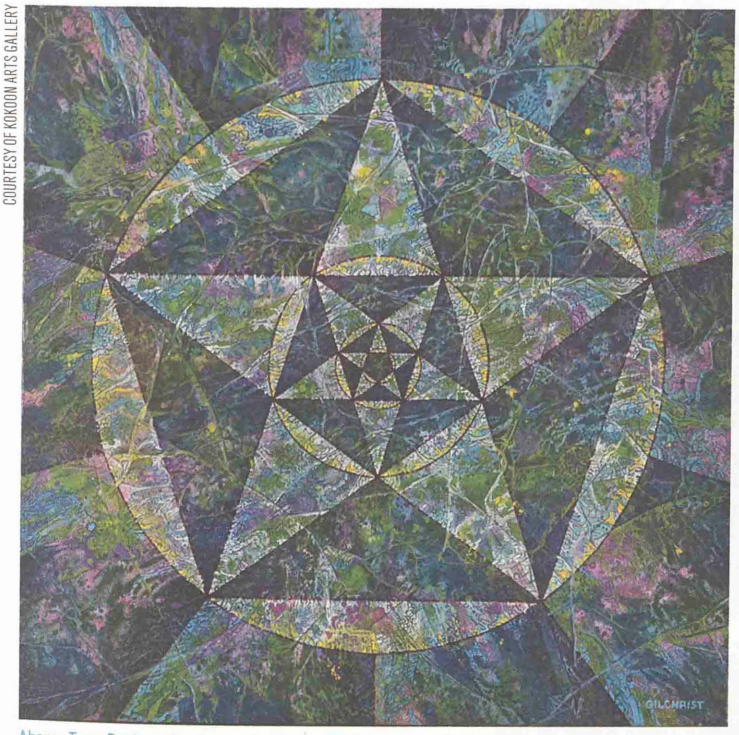
Displayed in conjunction with periodic group and solo exhibits, haunting images and startling presences lurk, semi-permanently installed in Kokoon's corners. Still more are spread out along desktops and tables as if marking the limit of a psychological tide. Some, like several large examples of Gary Spinoza's ceramic and mixed media sculpture, seem to start forward from the gallery's walls with hallucinatory power. Spinosa's priestly figures have a particularly ancient, alien aspect, but everything at Kokoon is infused with deep history and far-flung cosmologies. Scheele specializes in artists who have their own style of memory, recalling the long ages of the earth and the impenetrable geometries of the human mind.

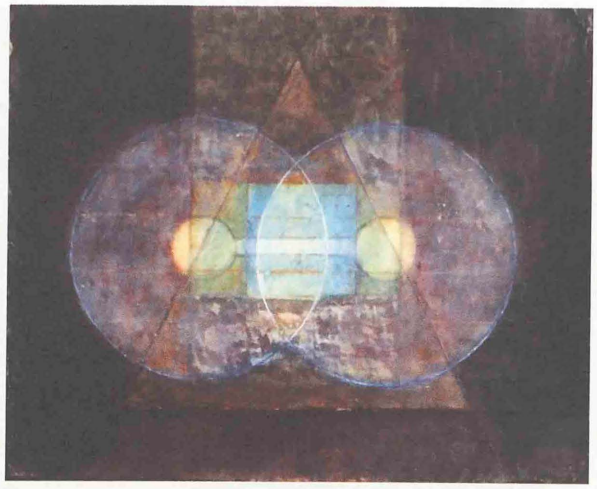
The gallery's art-fauna has its own deep history. Scheele's father was the influential director of the Cleveland Museum of Natural History during its glory years in the 1950s and 1960s. A creative innovator in the aesthetics of museum culture, William Scheele Sr. was also an accomplished painter, part of a circle of Midwestern artists like Paul Travis and William Summer whose depictions of landscape and animal life were steeped in transcendental energies. Scheele recalls his childhood as a woodland romp, interrupted by field trips to the fossil beds of the American West. If that didn't instill enough wonder, for a few historic years in the late 1960s he worked as a road manager for Bob Dylan and the Band, thereby adding yet another layer of philosophic and experiential stardust to a temperament already grown cosmic.

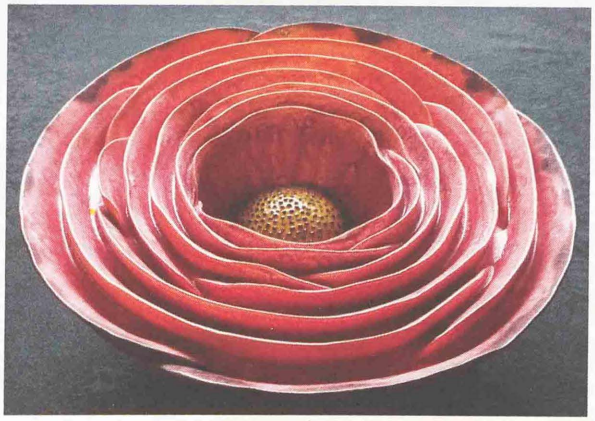
Spirit and Matter is the title of the current show at Kokoon, on view through September 14. It's as much a reconfiguration of the art that eddies through the gallery as it is an actual group show. Several notable contemporary artists are given pride of place, in particular Cleveland-based painter Susan Squires, who is known for her subtly powerful abstract encaustic on panel paintings. Inspired in part by a recent trip to Italy, her works at Kokoon are layered with references to Renaissance scientific and artistic advances. Patchy, semi-opaque waxen siennas and pale celestial blues bathe a floating vision of indistinct geometric forms and astronomical notations, floating them in the warm hues of Florentine art at its zenith.

Elsewhere in the gallery, small sculptures shaped and smoothed from white limestone or erratic chunks of smooth black igneous rock are the work of Ohio artist Charles Herndon, also featured

COURTESY OF KOKOON ARTS GALLERY







Above: *TransPentagonPentagram*, by Charles Gilchrist. Above right: *Resounding Dark*, by Susan Squires. Below right: *Bloom 1*, by Andrea LeBlond.

in the exhibit. Produced in his studio on Kelleys Island, Herndon's objects adapt the contours and veins of stones collected on Lake Erie's largest island, which is an exposed, high-lying chunk of ancient Devonian shelf, grooved by receding glaciers. With titles like "Passage Through the Snow Cloud," or "Folding," and "Washed in Night Waters," Herndon's abstractions evoke the vast stretch of planetary time (like the island's famous glacial grooves) as well as the magic implicit in changing states of matter. Solid returns to liquid, or bends, almost dancing, with an improbable pliability. Herndon's sensuous objects are at once remote and mystifyingly intimate, promising private revelation.

Andrea LeBlond, whose ceramic work is also on view in *Spirit and Matter*, sometimes makes puzzle-like trays consisting of multiple, gracefully organic pieces and partitions. But her large bowls shown at Kokoon are far more thought-provoking. Looking like oversize flowers, these non-utilitarian objects are crowded with concentric rings of ceramic petals. Resembling free-form mandalas, they seem to expound upon the same "sacred geometry" seen elsewhere in Spirit and Matter, in the drawings and paintings of Charles Gilchrist and the late Ernie Horvath, both of whom forge visionary pathways or weave nests of soft energy.

And if the symmetry of Horvath or Gilchrist, however harmonious, doesn't necessarily clutch at your soul, that fearful array of animal flame known as a tiger can always be found lurking in the gallery like revelation itself, stalking through the paintings of Paul Travis, or brooding in splendid oil on canvas works by the great American artist and illustrator Charles Knight.

Spirit and Matter
May 17–September 14, 2013
by appointment
Kokoon Arts Gallery
1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212U

FINDING A PLACE FOR HART CRANE

by Henry Adams

The placement of public sculpture often says as much as the sculpture itself--rather in the way that the position of people in family snapshots can say a lot about their degree of friendship and their respective roles.

A fascinating instance of this is the sculpture of the poet Hart Crane by the late Bill McVey (1904-1995) that stands beside the Kelvin Smith Library in Cleveland, on the campus of Case Western Reserve. Making and casting a bronze sculpture is a surprisingly time-consuming and costly process: it generally costs hundreds of thousands of dollars. If you go through all that effort, it seems logical to find a prominent place to show off what you've accomplished. McVey's bronze Hart Crane isn't standing by the front door of the library, however, but in a distinctly isolated location on the other side of the building, set forlornly on a little pedestal in a place where he looks distinctly lost, where there isn't even a pathway.

On the face of it, that seems a peculiar way to treat a handsome public monument, but I think I know the explanation. Let me start with why the statue was made and who it represents. Then let me propose why it's been placed the way it has, and why that should be changed.

Hart Crane (1899-1932) is a natural subject for a public sculpture since he was one of America's greatest writers, and it's particularly natural to honor him in Cleveland, since he grew up nearby (his father being a candy manufacturer and inventor of Life Savers candy in Garretsville) and wrote some of his best verse here. Crane was also a close friend of Cleveland's best and most original early modernist painter, William Sommer.

To understand what McVey's statue is about, it helps to know a little about Hart Crane's poetry. I've always been a fan of Crane's work, and some notable figures who know more about poetry than I

believe that he ranks with the world's greatest poets. I was touched, for example, to recently come across the following tribute from the Yale pundit Harold Bloom, who wrote of Crane in a note for his anthology of the best poems in the English language:

Something visionary and authentically exalted ended with Hart Crane, which is why he is the last poet included in this book. Together with William Blake (an influence upon him), Hart Crane was my first love among the great poets, and like Blake he gave me a lifelong addiction to high poetry.

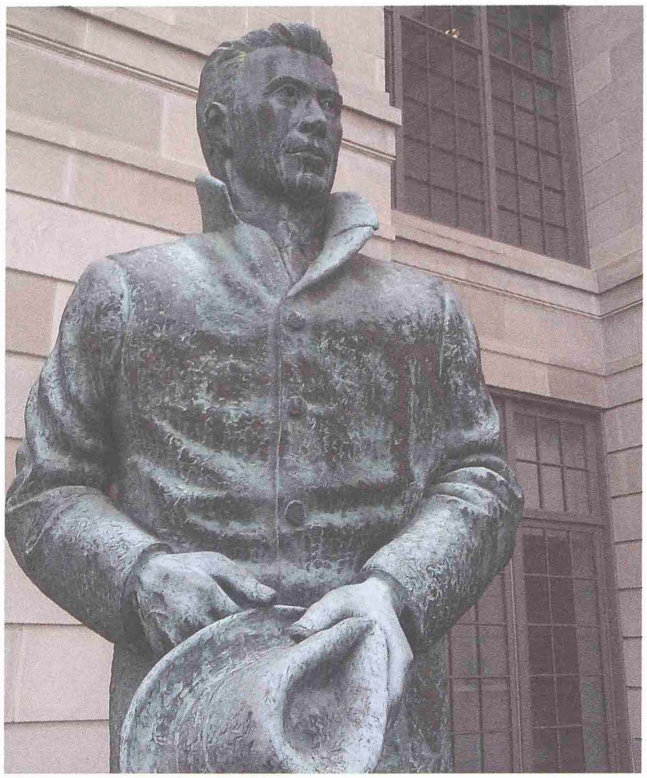
The peculiar quality of poetry is that it displaces normal logic, yet in some peculiar way captures the inner feeling of things. For example, take this passage from what may be Crane's best-known poem, *The Bridge*, largely written when he had an apartment that looked out on the Brooklyn Bridge:

Through the bound cable strands, the arching path
Upward, veering with light, the flight of strings,--
Taut miles of shuttling moonlight syncopate
The whispered rush, telepathy of wires.
Up the index of night, granite and steel—
Transparent meshes—fleckless the gleaming staves....

My logical brain doesn't quite understand what Hart Crane is saying. Nonetheless, for me there's no description ever written that so fully conjures an image of the Brooklyn Bridge looming out of the moonlight.

Sadly, Crane died young, a suicide, when he jumped off a freighter taking him from Mexico to New York City, on April 27, 1932, three months shy of what would have been his thirty-third birthday. It's hard not to be struck by the weird coincidence that the son of the man who created Lifesavers candy died by jumping overboard. One can find a premonition of Crane's sea-death in his verse. Like Walt

ALL PHOTOS BY MICHAEL GILL



Hart Crane, cast bronze, 1985, by Bill McVey (1904 - 1995).

Whitman, one of his central subjects was the sea and death, which he imagined wrapping us in a kind of maternal embrace. For example, he wrote in Voyages:

Mark how her turning shoulders wind the hours,
And hasten while her penniless rich palms
Pass superscription of bent foam and wave,--
Hasten, while they are true,--sleep, death, desire,
Close round one instant in one floating flower.

There's a particularly solemn magic to those last words:

... Sleep, death, desire,
Close round one instant in one floating flower.

The task of memorializing Crane in sculpture, and of evoking Crane's genius as a poet, fell to Bill McVey, a figure who never achieved much of a national reputation but produced much excellent work. Born in Boston, McVeigh moved to Cleveland as a teenager, and spent most of his career here, studying at the Cleveland Institute of Art and eventually landing a post on the faculty there. While he also spent three years in Paris, studying with Charles Despiau, McVey never became a radical modernist. He worked instead in the blocky naturalistic style we associate with the WPA and the other public art programs of the 1930s. Over the course of his career he produced some 48 public monuments, most of them in Ohio. Much of his work was hand-carved stone, although the Hart Crane sculpture is cast in bronze.

How can one capture the qualities of Crane's remarkable verse in sculpture? The simple answer is that you can't. As an alternative, McVey chose a very straightforward approach: he portrayed Hart Crane in a sailor's jacket, a sort of stand-in for "everyman," rather like the protagonists in the graphic novels of Lynd Ward. The poignancy of the statue lies in the implicit contrast between the solid, earthbound, masculine qualities of the figure and the breathless, ethereal, star-seeking qualities of his poetry.

One might compare what McVey did to the chapter headings in Rockwell Kent's famous illustrated edition of *Moby Dick*, whose clear, straightforward, almost pedestrian mode of rendering for some reason forms the perfect complement to the abstract flights of Melville's prose. One of the nice things about the statue is the way that the weather has run tear-like streaks on the patina of the face, which somehow suggests the resistance Crane must have faced as a poet and artist, and his fortitude in facing it.

It should be evident, of course, that McVey's statue is not a landmark of art history—a work that transformed the history of art, and which we go to marvel at in some museum. But McVey was doing something a bit different, and within his framework of intentions I think he did an extremely good job. He was producing a daily landmark, something that provides a kind of reference point as we go through our daily walks, a statue that's comfortable as a companion precisely because Crane looks so normal, and like the rest of us. His statue is a reminder of what's ordinary about us all as human beings, and a statement about what seemingly ordinary people can do with the power of their artistry and imagination. It's about the capacity of all of us to reach for the stars.

Why has this handsome statue of Cleveland's greatest writer been so isolated? I don't think anyone is ever going to tell us in plain language, but it's not hard to guess. Hart Crane was homosexual. Much of his best work was written when he fell ecstatically in love with a young Danish sailor, Emil Oppfer. There's just one discrete reference to this in McVey's statue, the sailor's jacket. As we know from Paul Cadmus's paintings *Fleet's In!*, sailors ashore after a long voyage were often promiscuous and ready for sexual adventures. Indeed, Crane was obsessed by sailors: the night before his suicide he was badly beaten up by a sailor he propositioned.

In short, the awkward placement of the statue is an expression of the awkwardness many people still feel in dealing with homosexuals, who are often isolated, teased, set apart. As it now stands, the statue is a sort of public statement that homosexuals, at least in Cleveland, still stand a bit apart—even if they look pretty much the same as everyone else, like the figure in McVeigh's statue. Its location is a statement we should somehow treat them differently.

Today that seems to me a bit behind the times. The statue was created in 1985, when even making a public monument to a man who was gay was probably controversial. It was put in its present position in 1996, shortly after the new Kelvin Smith Library was completed. In the meantime, the world has moved forward, and at this point, such isolation and segregation is an embarrassment—an indication that Cleveland is a bit behind the times.

To my mind it would be a very nice gesture if Hart Crane could be moved to the plaza by the front entrance of the library, where he can inspire and challenge all the students going in the main door. Surely Cleveland has reached the point where we can be comfortable celebrating Crane as Cleveland's greatest writer, and hailing his wondrous achievements as a poet, without troubling about his sexual orientation.

Y2 CAN Party!

Celebrate the power of working together with the Collective Arts Network—the region-wide collaboration of Northeast Ohio galleries and art organizations that created its own media.

Recognize the generous support of Consolidated Graphics for *CAN Journal* and art organizations throughout the region.

Help launch CAN and *CAN Journal* into a second year of in-depth, inclusive communication about art in Northeast Ohio.

Food. Drinks. Music. Art. Celebrity guest bartenders. Jazz by Chris Vance Ensemble/ Vance Music Studios.

Tickets: $40 in advance at canjournal.org, $50 at the door.

7:00 pm
Saturday, June 29
Convivium 33

MARK YOUR CALENDARS. BUY YOUR TICKETS. BECAUSE YOU CAN!

BAYarts

MOONDANCE 2013

September 14th

Annual fall benefit under the stars

Joe Bell & The Swing Lizards

12 restaurants, open bars, silent auction, bonfires

Tickets on sale August 1st www.bayarts.net/events

Sponsorships/group seating: mary@bayarts.net

EVENTS

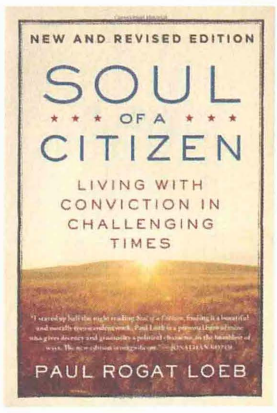
JUNE 7–9

Pull

Ask "what does work mean to you?" and it's a good question anywhere in the world. But in Cleveland and other rust belt cities, we've got work on our minds in a big way. The entire population is made up of people who came to work—or their parents and grandparents did. The latest to come to town to work is artist William Pope.L, who—courtesy of SPACES—asks Clevelanders to put their backs to the job of pulling an 8-ton truck across town. Yoked like Egyptians, dozens if not hundreds of volunteers will lean into a beam, chained to the front of the truck, and, well, Pull. SPACES describes the performance as "a huge feat of shared labor." Check it out beginning with the launch party from 7 to 9 pm, Friday, June 7 at the Beachland Ballroom. From there, volunteers will pull it to University Circle and join Parade the Circle from noon to 3 pm Saturday, June 8—and then on to Downtown. Sunday it will be pulled from the West side –at 130th and Lorain—to the West Side Market for a closing party from 7 to 9 pm at Market Square Park, across from the West Side Market, in Ohio City. For information, go to SPACESgallery.org.

THURSDAY, JUNE 20

Booked: Soul of a Citizen



Think of it as an arts and cultural book club. With it's bi-monthly "Booked" events, the Community Partnership for the Arts and Culture aims to get arts and culture professionals together and talking, catalyzed by nonfiction books. The June gathering will talk about Paul Rogat Loeb's *Soul of a Citizen: Living with Conviction in Challenging Times*. Loeb has written on a range activist roles, on subjects from poverty to environmentalism to criminal justice—always with the aim to inspire activists. *Soul of a Citizen* continues the job—which is a timely one for Arts and Cultural workers, with their role in the economy of neighborhoods and the region never clearer. CPAC asks that you read the book and come ready to share your thoughts at noon June 20 at Ohio City Writers. Ohio City Writers is a growing, nonprofit creative writing center at 3208 Lorain Ave., in Ohio City. For information, go to CPACbiz.org

SATURDAY, JUNE 22

CMA Solstice

NPR says the band Red Baraat "plays rollicking funk music steeped in Northern India's wedding celebrations, with a dash of D.C. go-go beats and hip-hop."

Rolling Stone's David Fricke says Burnt Sugar Arkestra is "a multiracial jam army that freestyles with cool telekinesis between the lustrous menace of Miles Davis' *On The Corner*, the slash-and-om of 1970s King Crimson, and Jimi Hendrix' moonwalk across side three of Electric Ladyland."

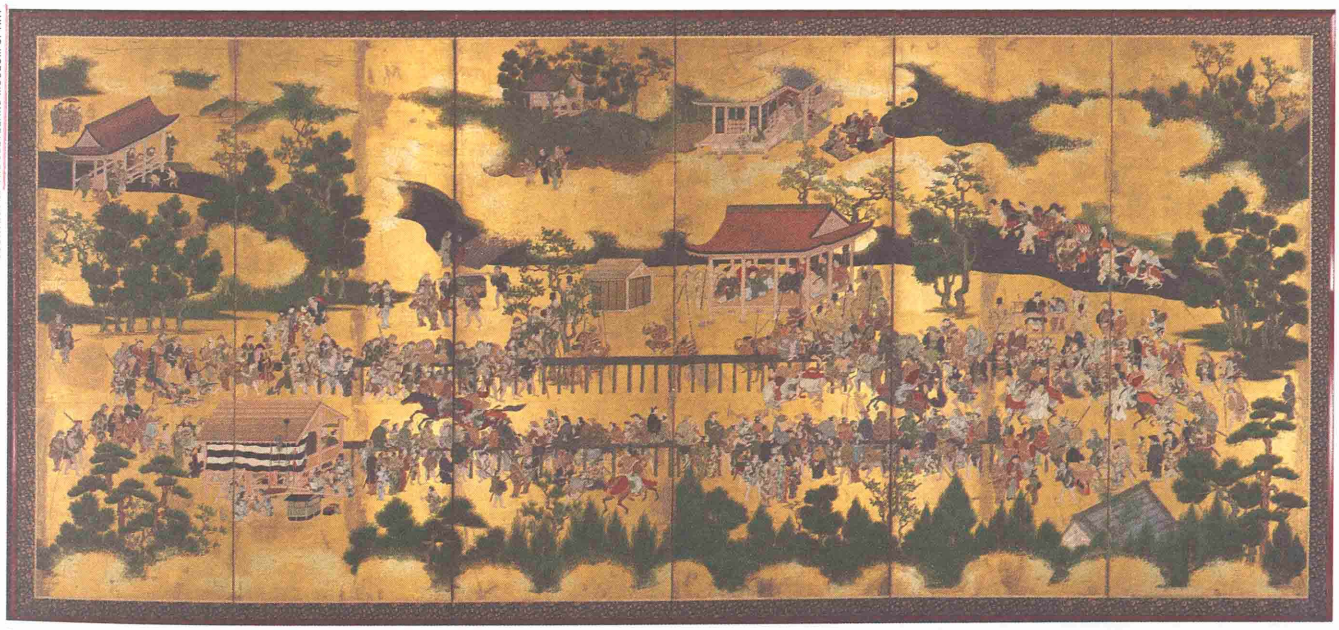
If you need any other reason to head out to the Cleveland Museum of Art's Solstice festival, simply note that in addition to those two bands, the outdoor stage lineup includes Colombian harpist Edmar Castaneda, as well as the Crystal Ark. Meanwhile, a new-to-the-event atrium stage will be animated by DJ Afrika Bambaataa, DJ Rekha, and Beatmatrix. And furthermore, the event gives you a chance to be among the first to check out the Museum's North Wing galleries, with newly installed art from the Americas, Japan, and Korea. It's from 8 pm to 1 am Saturday, June 22. Tickets for 8 pm admission cost $60, or $30 if you're a museum member. Tickets cost $25 per person for 10:30 pm entry. The Cleveland Museum of Art is at 11150 East Boulevard. Cleveland. For information, call 216-421-7350 or go to clevelandart.org.

SATURDAY, JUNE 29

Y2CAN

One of the most striking locations in Cleveland will jump with energy as the 50-some CAN member galleries and art organizations celebrate *CAN Journal's* first year as a quarterly. If you're reading this, you likely know that CAN exists to give Cleveland galleries and art organizations a place to share their news, and to provide thoughtful, in-depth reporting and commentary on work being done in the region. Neighborhoods are being energized, and our understanding of ourselves is evolving because of Northeast Ohio's massive investment in the Arts. And we at CAN humbly believe that makes it vitally important to have an inclusive, comprehensive arts journal to amplify those voices. Which means partying to support this effort will not just be a ton of fun, but that you'll be supporting a really important cause. We'll have jazz by the Chris Vance Quartet, a silent auction of art and other wonderful stuff, drinks, and of course hors d'oeuvres from some of your favorite restaurants. We're also pleased to honor someone who has quietly become one of the region's most committed and forward thinking arts patrons, Wally Lanci and Consolidated Graphics, without whom this effort would not be possible. Tickets for Y2CAN cost $40 in advance, $50 at the door. Watch for details on how to get them at CANjournal.org.

COURTESY OF THE CLEVELAND MUSEUM OF ART



On view in the Cleveland Museum of Art's North Wing Galleries, starting on the Solstice Festival: *Horse Race at the Kamo Shrine*, 1600-1650. Tosa School (Japanese). Pair of six-fold screens; ink and color on gilded paper, 161 x 362cm.

SATURDAY, JULY 6

Larchmere Festival

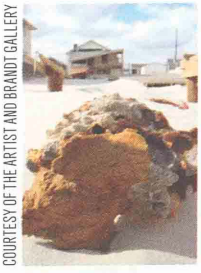
Larchmere Boulevard--home to Loganberry Books, antique shops, Strong Bindery, Corcoran Fine Arts, Wolfs, and a whole bunch of antique shops, as well as restaurants and other stores. The Larchmere Festival brings even more life to those quaint blocks of Shaker Square with an antique fair, the indie craft fair Bazaar Bizarre, an Author Alley, food, music, and more. Organized by the Larchmere Merchants Association and the Larchmere Community Association, it runs 10 a.m. to 5 p.m. Saturday, July 6 on Larchmere from Kemper to East 121. For more information, go Larchmere.com or call 216.231.9400.

Y2 CAN

Join us Saturday, June 29, at Convivium 33.

FRIDAY, AUGUST 9

COURTESY OF THE ARTIST AND BRANDT GALLERY



Relic, by Katelynn Altgilbers.

Tremont Art Walk / Groundworks

Tremont Art Walk should gain a bit of Steam in August, because it coincides with Groundworks Dance Theater's performance at Lincoln Park, as part of Tremont West Development Corporation's Arts in August series. So come for the art—including Katelynn Altgilbers: Relic—a collection of photo tableaus that show survivors of natural havoc. One photo shows coral and sponge juxtaposed with homes damaged by Hurricane Sandy—"a celebration of objects that survive time and trauma," as Tom Orange says. The show opens at 6 pm. Then after that, head over to Lincoln Park to see Groundworks at 8:30. Brandt Gallery is at 1028 Kenilworth. Lincoln Park is at Lincoln Park. The full schedule for TWDC's Arts in August series: Cleveland Public Theatre Step program: 7 pm Fri., August 2; Cleveland Shakespeare Festival: 7 pm Sat., August 3, and Sun. Aug. 4; Inlet Dance Theatre: 8:30 pm Thursday, August 8; GroundWorks DanceTheater: Fri., August 9; Verb Ballets: 8:30 pm Saturday, Aug. 10; Opera Per Tutti: 6:30 pm Saturday, August 17.

FRIDAY, AUGUST 16

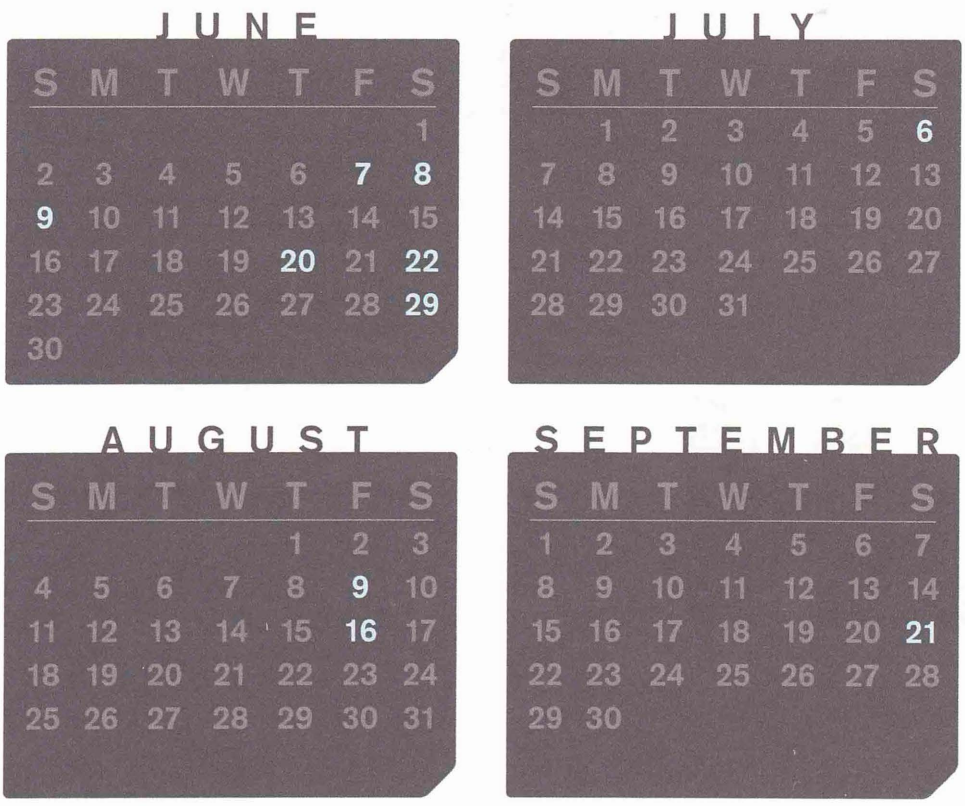
Less is More: The Prints of Ellsworth Kelly

The Cleveland Museum of Art's Less is More exhibit –which runs June 16 through October 20, gives a peek into what mid-twentieth century print makers did with centuries-old technology, from woodcut to stone lithography. Using 50 works from the museum's collection, it takes a look at what happened when artists take a media that invites them to capture detail, but they work instead at simplicity – the minimalist geometric forms we associate with modernist prints. The featured artists include Sol LeWitt, Ellsworth Kelly, Brice Marden, Donald Judd, and Frank Stella, among others. In a program at 7 pm Friday, August 16, Madison Museum of Contemporary Art curator Richard Axson talks about the "pivotal role" these minimalist prints played in Ellsworth Kelley's art. Free. Go to Clevelandart.org for information.

SATURDAY, SEPT. 21

SPARX City Hop

You could call it kinetic infotainment, or progressive education. Whatever you come up with, SPARX City Hop gives you a deep look at the city as it celebrates neighborhoods through their artistic and cultural assets. Artists open their studios. Galleries open their doors. The Downtown Cleveland Alliance helps you get around with trolley tours and bicycle routes—and helps you learn more about the city, too, with tour guides happy to regale you with information about architecture and neighborhood history. The Blue trolley Route will take you to the Arts Quarter and Playhouse Square; the Green Trolley Route will take you to Ohio City. The Red Trolley Route will take you to Tremont. At CAN Journal, we can't help but encourage you to ride your bike, either on a guided tour, departing the Bike Rack (2149 East 4th St.; call 216.7717120 to reserve a spot) from 2 to 4 pm, or on your own, at your liesure. For information about SPARX City Hop, go to downtowncleveland.com.



ARTFACE

Grafton J. Nunes, President, Cleveland Institute of Art

Photographed by Herbert Ascherman, Jr.

Grafton J. Nunes is the tenth president to serve the Cleveland Institute of Art. Nunes began his career as a filmmaker (working on *Light of Day*, the rock and roll story partially filmed in Cleveland, among other projects) before turning his career toward higher education. In his post at CIA, Nunes oversees the Campus Unification Project, with its $55 million capital campaign. He serves on the boards of Ingenuity, the Greater Cleveland Film Commission, and the Cleveland Art Association (CARTA).

MEMBERS OF THE COLLECTIVE ARTS NETWORK

Galleries and Organizations

1point618 Gallery
6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

The ArtCraft Building
2570 Superior Avenue
Cleveland, Ohio 44114
artcraftstudio.wordpress.com
216.407.3685

Art Forum Framing Studio
17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Art Books Cleveland
Facebook: Art Books Cleveland

Art Therapy Studio
12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

ArtSpace-Cleveland
1400 East 30th Street
Cleveland, Ohio 44114
artspacecleveland.org
216.421.4355

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Beck Center for the Arts
17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Brandt Gallery
1028 Kenilworth
Cleveland, Ohio 44113
brandtgallery.org
216.621.1610

Buck Buck
3910 Lorain Avenue
Cleveland, Ohio 44113
buckbuckcle.com
216.408.0801

City Artists At Work
2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

Cleveland Artists Foundation
17801 Detroit Avenue
Lakewood, Ohio 44107
clevelandartists.org
216.227.9507

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art
11141 East Boulevard
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

Community Partnership for Arts and Culture
1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

Convivium33 Gallery
1433 East 33rd Street
Cleveland, Ohio 44114
josaphatartshall.com
216.881.7828

Fairmount Center for the Arts
8400 Fairmount Road
Novelty, Ohio 44072
fairmountcenter.org
440.338.3171

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kokoon Arts Gallery
1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

LAND Studio
1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loren Naji Studio Gallery
2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Northern Ohio Art Dealers Association
info@ohioart.org
ohioart.org

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

Present and Accounted
A consortium of galleries celebrating the 25th anniversary of the Cleveland Performance Art Festival

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

Proximity
1667 East 40th Street
Cleveland, Ohio 44103
proximitycleveland.com
216.262.8903

Red Dot Project
1900 Superior Avenue
Suite 117
Cleveland, Ohio 44114
reddotproject.org
216.664.9600

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaker Historical Society
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

SPACES
2220 Superior Viaduct
Cleveland, Ohio 44113
spacesgallery.org
216.621.2314

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

TerraVista Studios
1400 East 30th, Street #401
Cleveland, Ohio 44114
terravistastudios.com
216.523.1387

Thomas French Fine Art
thomasfrenchfineart.com
330.867.1679

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.
1305 West 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

Westlake-Westshore Arts Council
PO Box 45189
Westlake, Ohio 44145
w-wac.org

William Busta Gallery
2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com
216.298.9071

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

Individual Artists

Herb Ascherman
ascherman.com

David Bergholz
davidbergholz.com

Design Culture Cleveland
designculturecleveland.com

JoAnn Dickey Design
JoAnn Dickey
joanndickey.com

Michael Gill
gyroscopethattakesyouplaces.wordpress.com

Debra Lawrence
deblawrencecontemporary.com

Jason Lehrer
jdlehrer @ yahoo.com

Liz Maugans
lizmaugans.com

Jason K. Milburn
jasonkmilburn.com

Erin O'Brien
erin-obrien.blogspot.com

Judy Takács
judytakacspaintspeople.com

Dan Tranberg
dantranbergstudio.com

Douglas Max Utter
douglasutter.com

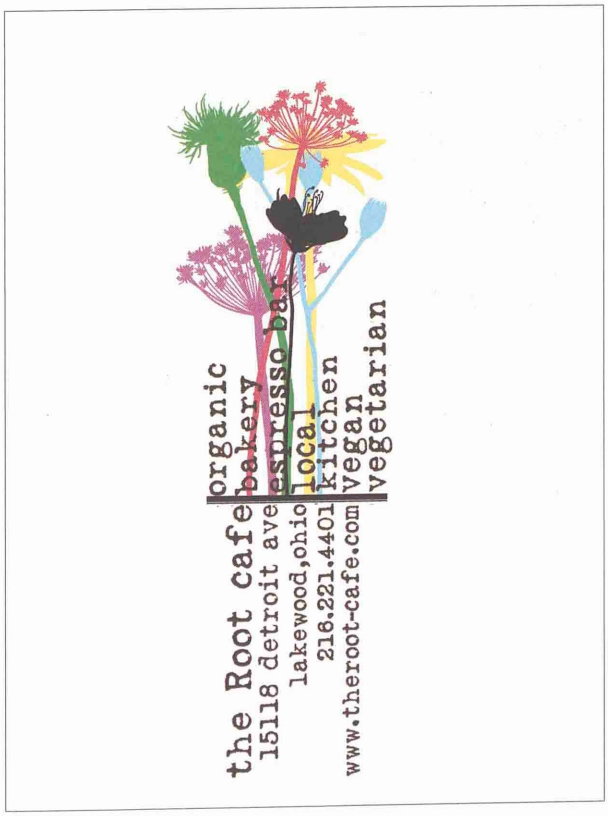
Dr. Marie A. Simon and John Michael Zayac
theznotes.com

Loganberry Books

Author Alley

July 6, 2013

Part of the Larchmere Festival
Loganberry Books.com
13015 Larchmere Blvd. • Shaker Heights, OH 44120
books@logan.com • 216.795.9800
Hours: Mon—Sat 10am-6pm; Thursdays 10am-9pm



c/ina

SUPPORT CAN AND GET A SUBSCRIPTION

CAN gives Northeast Ohio galleries, artists, and organizations a reliable, collective, inclusive, coordinated voice—a way to inform, educate, and preview shows, as well as to discuss what's going on in the region's art scene. To sustain this important new kind of collaborative media, we need your support.

So for the first time, we're offering a support and subscription program. For a gift of $50 or more, you'll get a year's subscription to *CAN Journal*, mailed to your home. Just fill out this form and mail it to CAN's new address with a check payable to SCSDC.

THANK YOU!

name _____

address _____

city _____

state _____ zip _____

Send with a check payable to SCSDC to: CAN Support/Subscription
c/o SCSDC
4205 St. Clair Avenue
Cleveland, Ohio 44103

WE LOOK GOOD, SO YOU LOOK GOOD

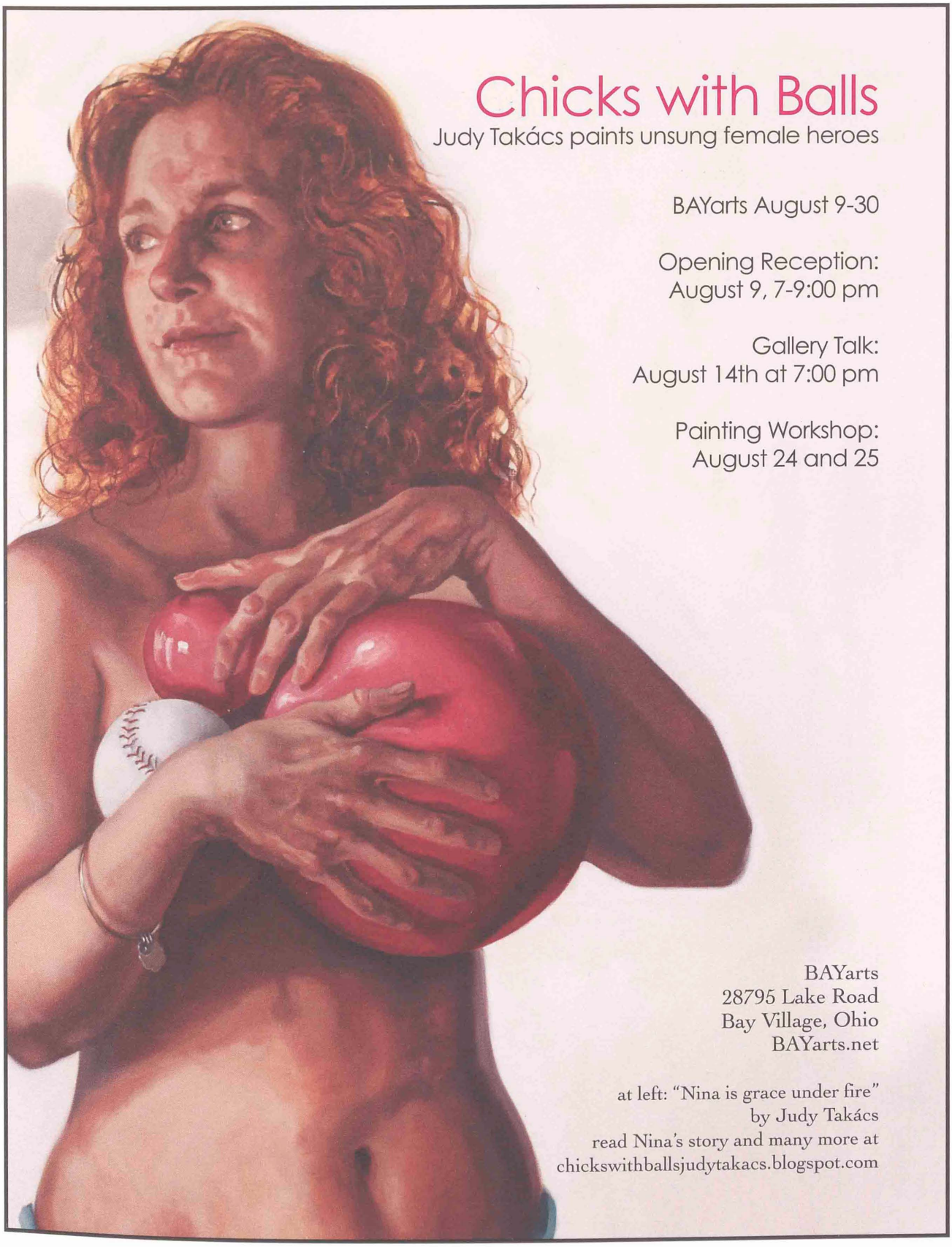
CAN Journal is proud to have been honored by the American Institute of Graphic Arts Cleveland in its 2013 design competitions.

2013 AIGA CLEVELAND DESIGN 730 COMPETITION AWARD

JOANN DICKEY DESIGN
CAN JOURNAL (SERIES OF 4 ISSUES)

AIGA CLE

CLEVELAND MUSEUM OF ART
3 3032 00659 5494



Chicks with Balls

Judy Takács paints unsung female heroes

BAYarts August 9-30

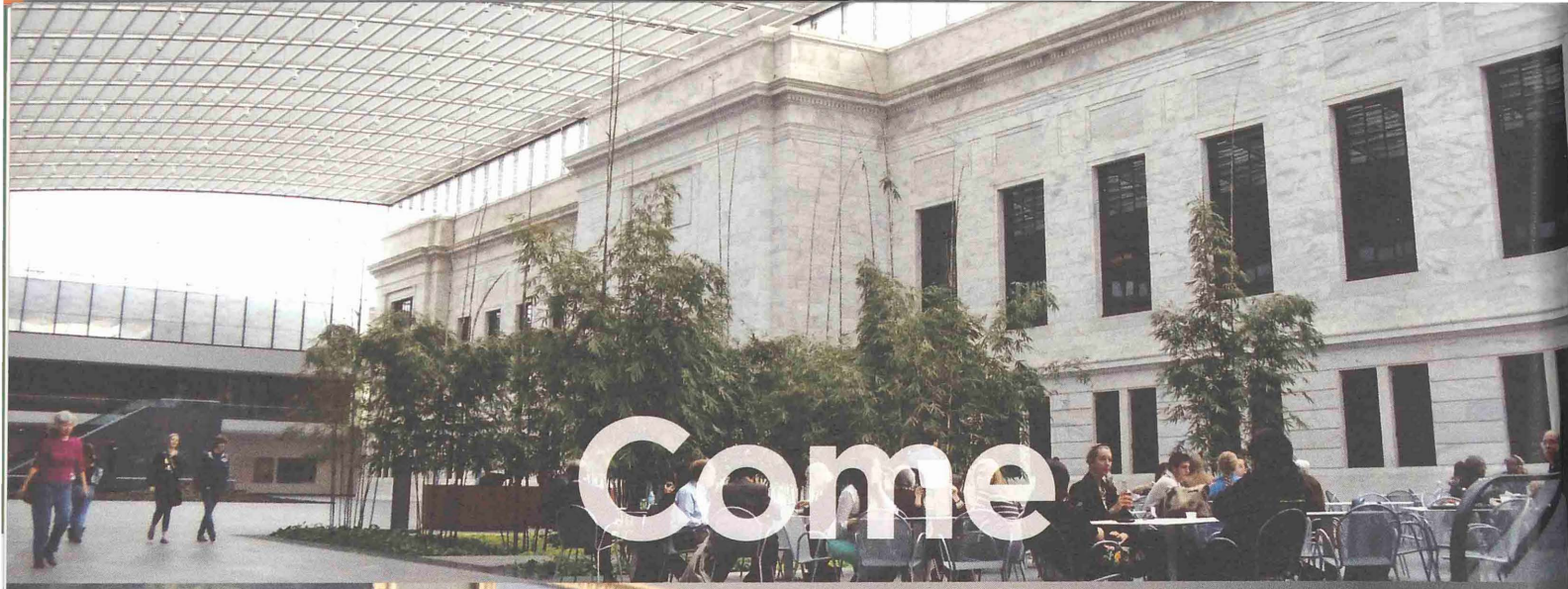
Opening Reception:
August 9, 7-9:00 pm

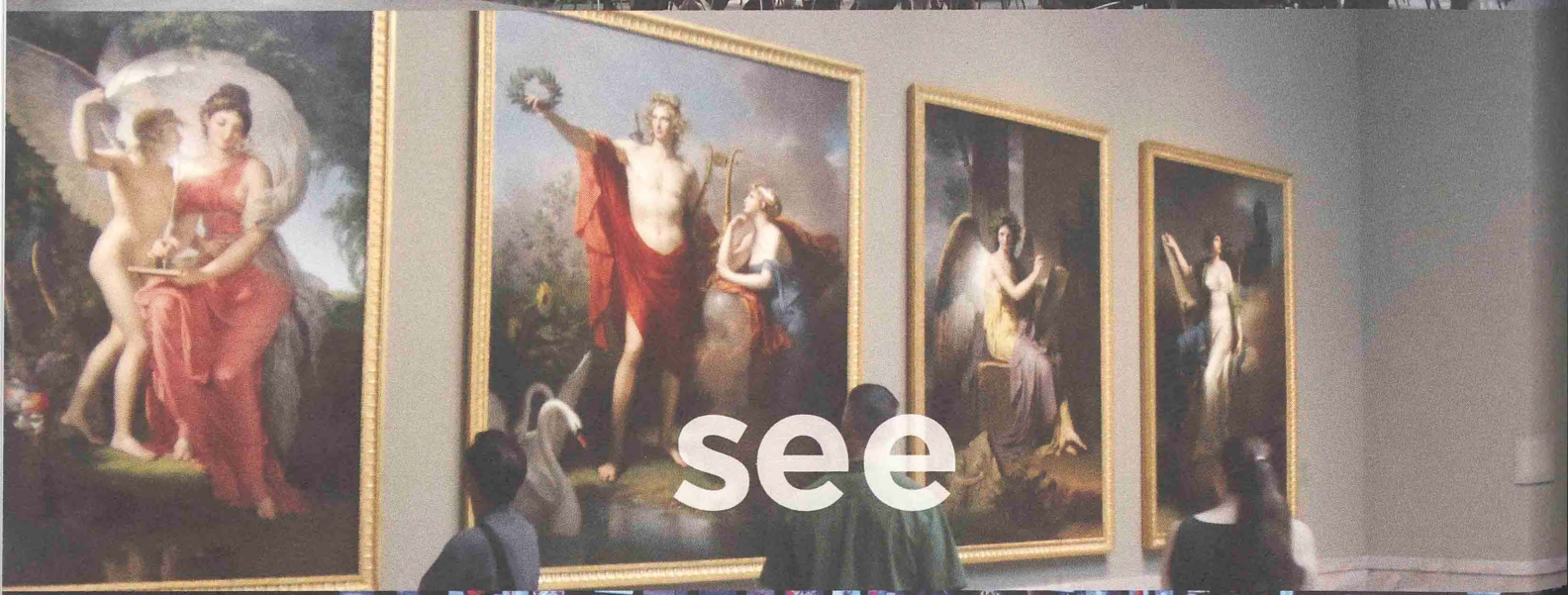
Gallery Talk:
August 14th at 7:00 pm

Painting Workshop:
August 24 and 25

BAYarts
28795 Lake Road
Bay Village, Ohio
BAYarts.net

at left: "Nina is grace under fire"
by Judy Takács
read Nina's story and many more at
chickswithballsjudytakacs.blogspot.com





Come see your magnificent new Cleveland Museum of Art.
Come see amazing.

cuyahoga arts & culture

Ohio Arts Council

ClevelandArt.org

THE CLEVELAND MUSEUM OF ART